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E. R. 1626

DOBICI

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PARTIMENTI

PER LO STUDIO DEL CONTRAPPUNTO IMITATO E FUGATO

Appendice ai *Bassi imitati e fugati* di PIETRO RAIMONDI

VOLUME SECONDO

1934
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MILANO

PRINTED IN ITALY

IMPRIMÉ EN ITALIE

C. DOBICI

INSEGNANTE NEL R. CONSERVATORIO MUSICALE DI «S. CECILIA»
E NELLA SCUOLA SUPERIORE DI MUSICA SACRA DI ROMA

PARTIMENTI

PER LO STUDIO DEL CONTRAPPUNTO IMITATO E FUGATO

Appendice ai *Bassi imitati e fugati* di PIETRO RAIMONDI

BIBLIOTECA NAZIONALE CENTRALE
23 GIU 1934
FIRENZE

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** E.R. 1626 VOL. II. Gli stessi, realizzati

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PREFAZIONE

L'esemplare pratico che offriamo allo studioso con la realizzazione dei *Bassi imitati e fugati di contrappunto,* sarà naturalmente consultato da esso dopo aver svolto ogni lezione con la massima accuratezza, tanto più che questi bassi si prestano a differenti e svariati sviluppi.

Lo scopo di questi studi, come si sa, è quello di acquistare agilità e scorrevolezza di penna per poter affrontare con sicurezza lo studio della Fuga, che, dopo questa preparazione, non sarà più una continuazione degli aridi esercizi scolastici, ma una vera e propria composizione artisticamente intesa.

Ci siamo dispensati dall'esemplificare i canoni, trovando più utile che lo studioso ne scriva egli stesso di sua invenzione e perchè in ogni basso vi è l'opportuna applicazione di un tale esercizio; abbiamo aggiunto invece un brano disposto a due cori, come prescrive l'odierno programma ministeriale per il conseguimento della licenza normale (o periodo medio). In questa composizione si osserveranno gli effetti che si possono ricavare dalle risorse dell'imitazione e del canone, indispensabili in siffatti lavori

La Scuola Italiana offre mirabili e non superati esempi di Polifonia vocale degni di studio profondo, e per il contrappunto strumentale lo studioso analizzerà fra l'altro il 4° e 5° volume delle opere per organo di G. S. Bach, e l'aria in Sol Maggiore con 30 variazioni che contiene canoni di ogni specie. (Ediz. Ricordi)

Roma, Settembre 1933-XI.

M.° Cesare Dobici

CESARE DOBICI

PARTIMENTI

per lo studio del Contrappunto imitato e fugato
Appendice ai Bassi imitati e fugati di PIETRO RAIMONDI

Vol. 2º Realizzazione.

Allegretto

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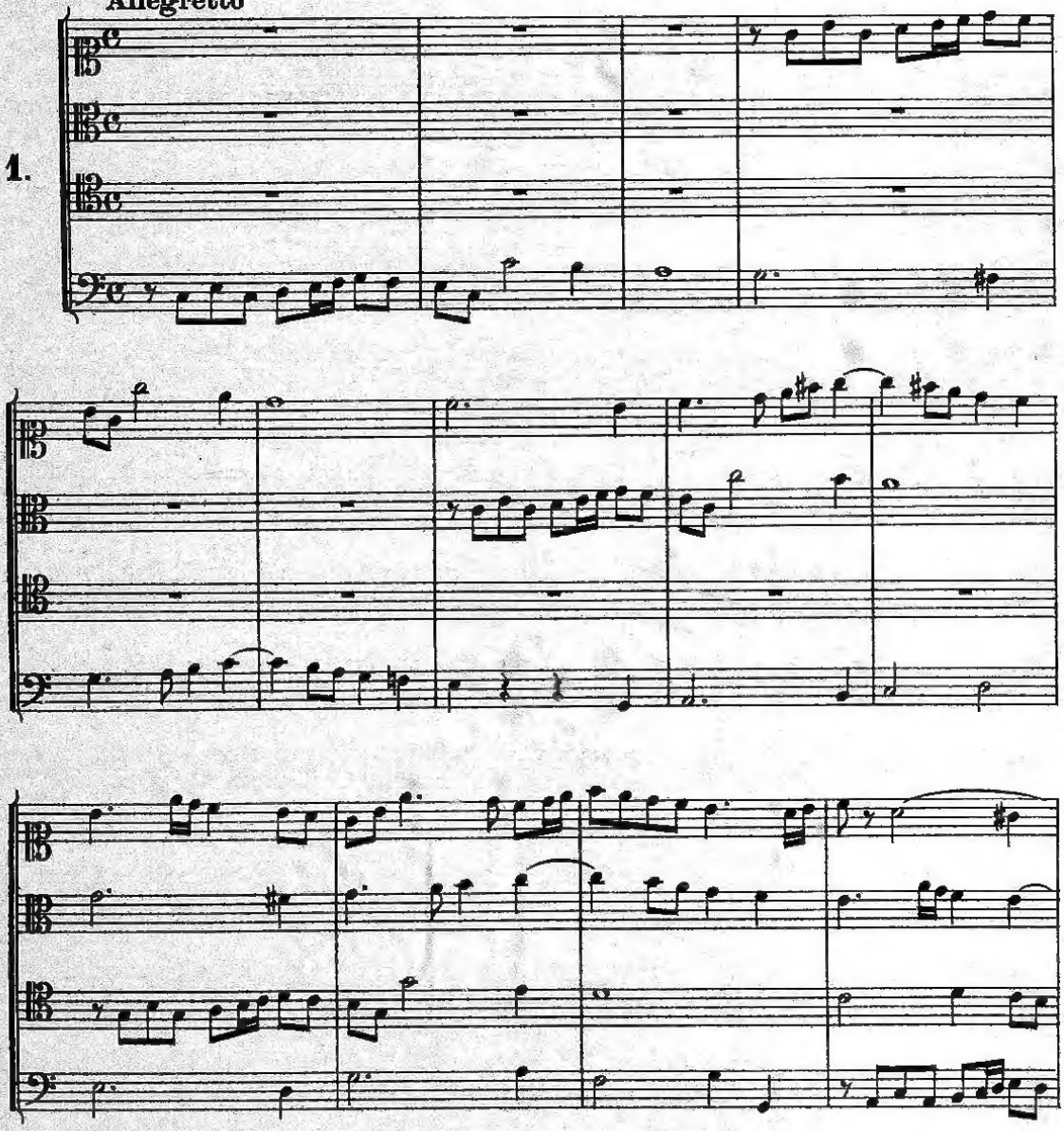

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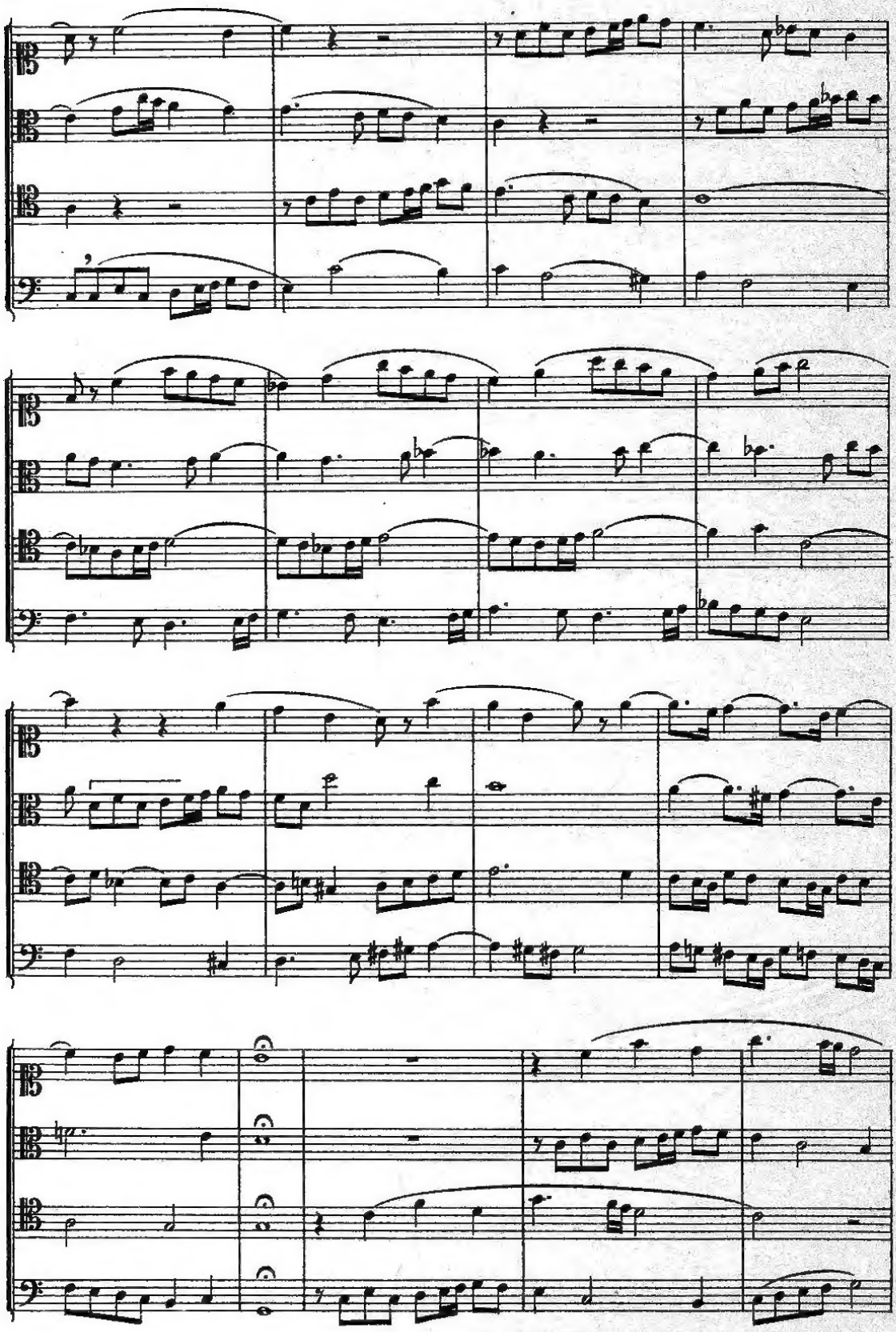
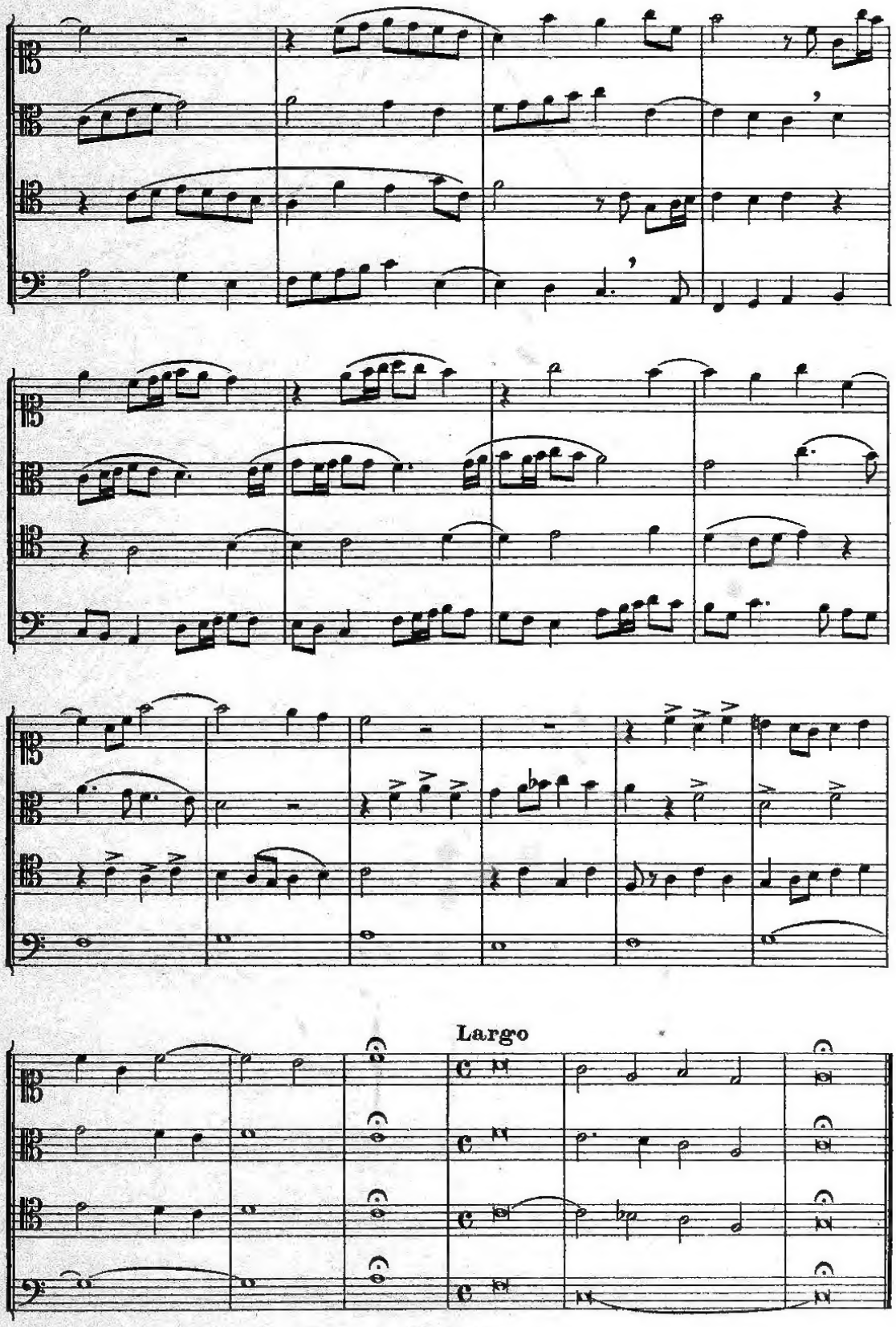
E.R. 1626




Largo

Allegretto

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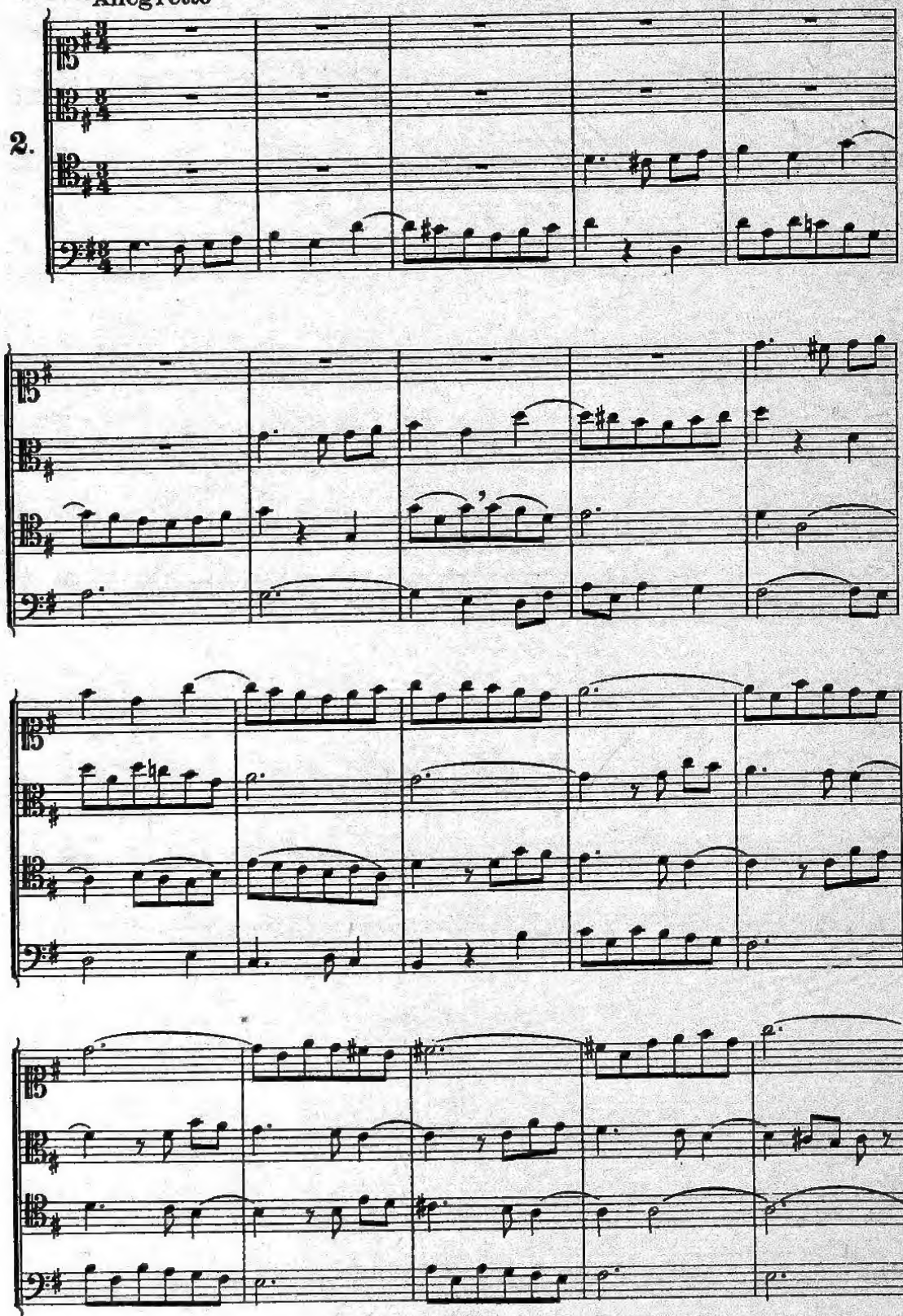

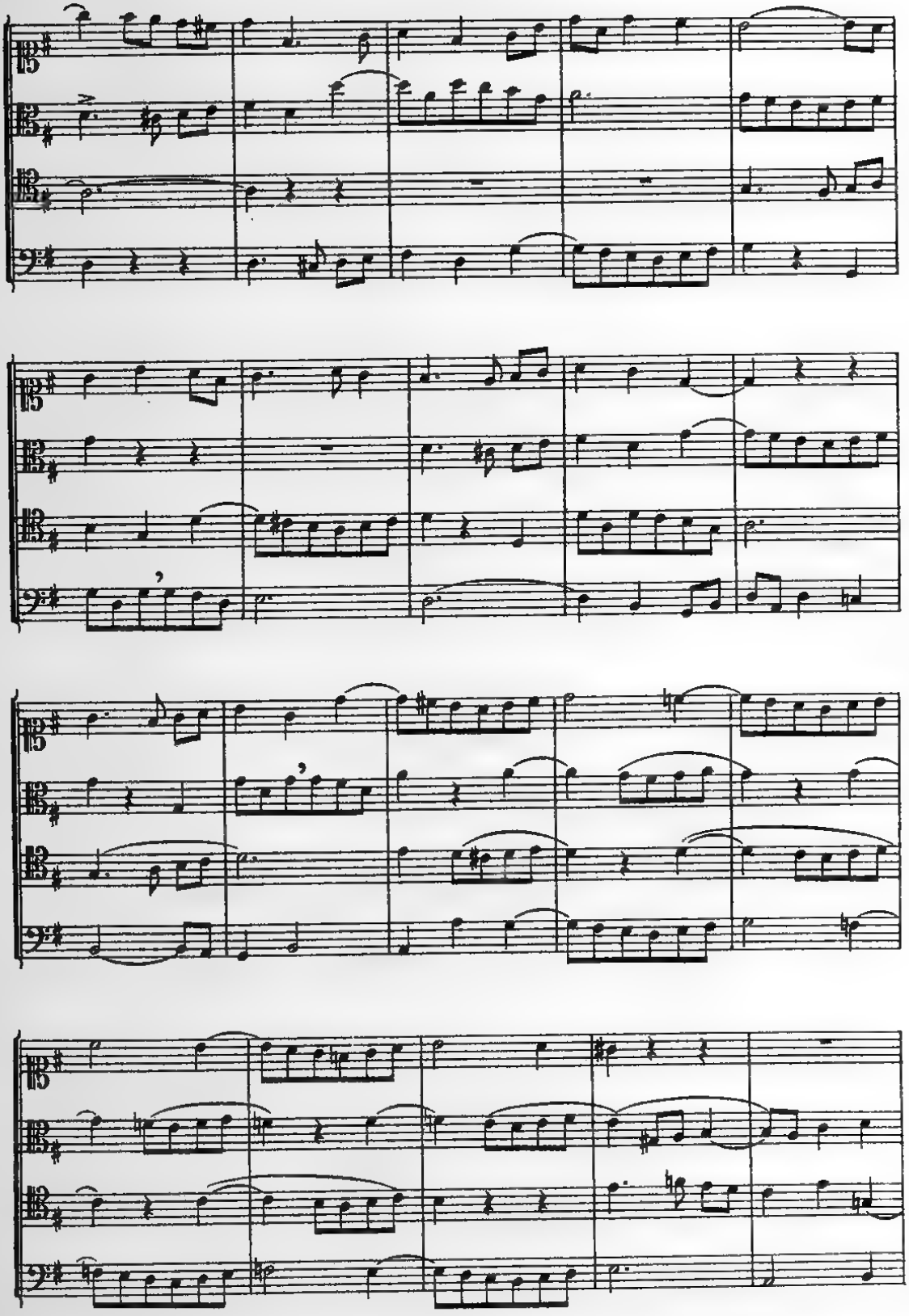

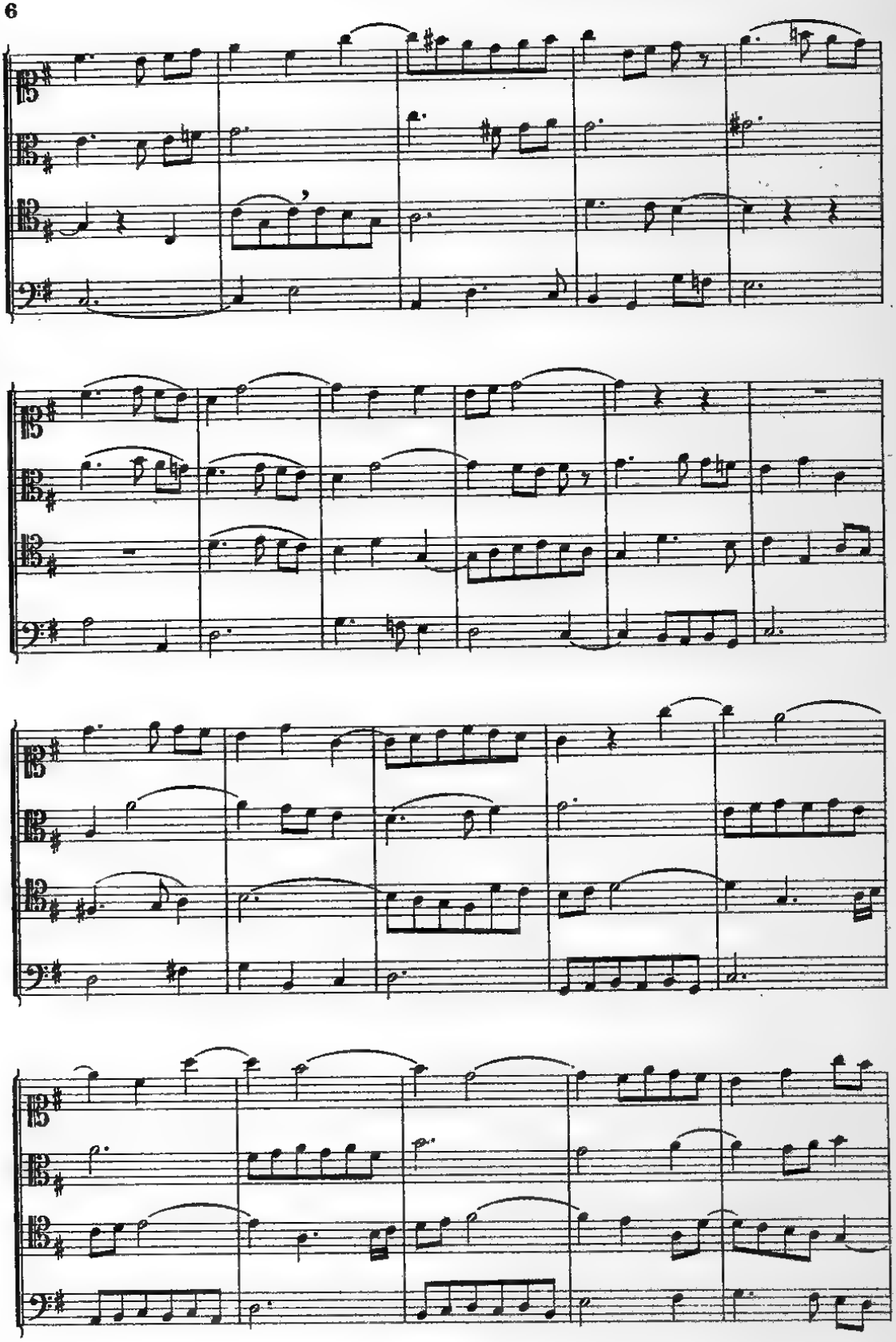

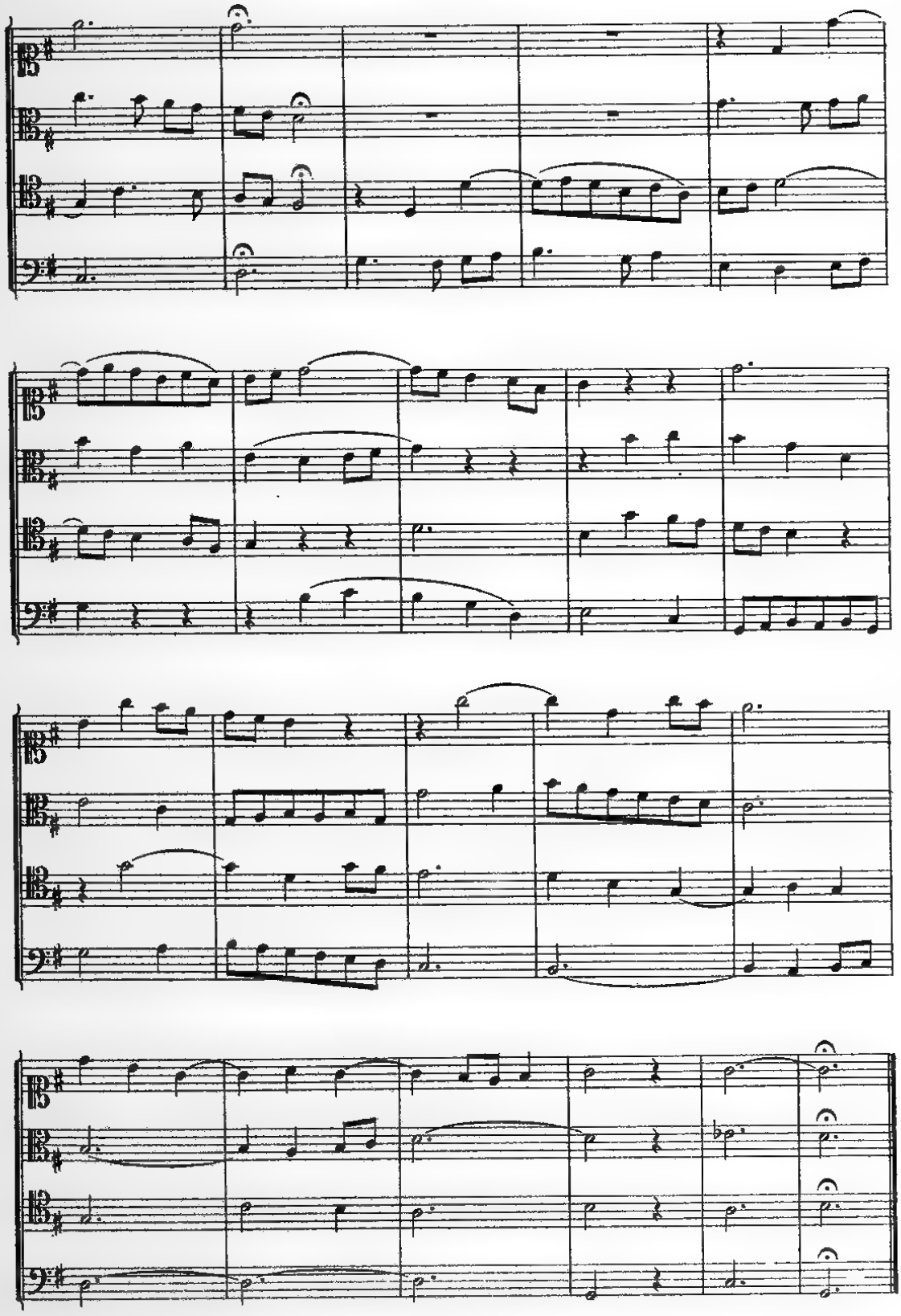

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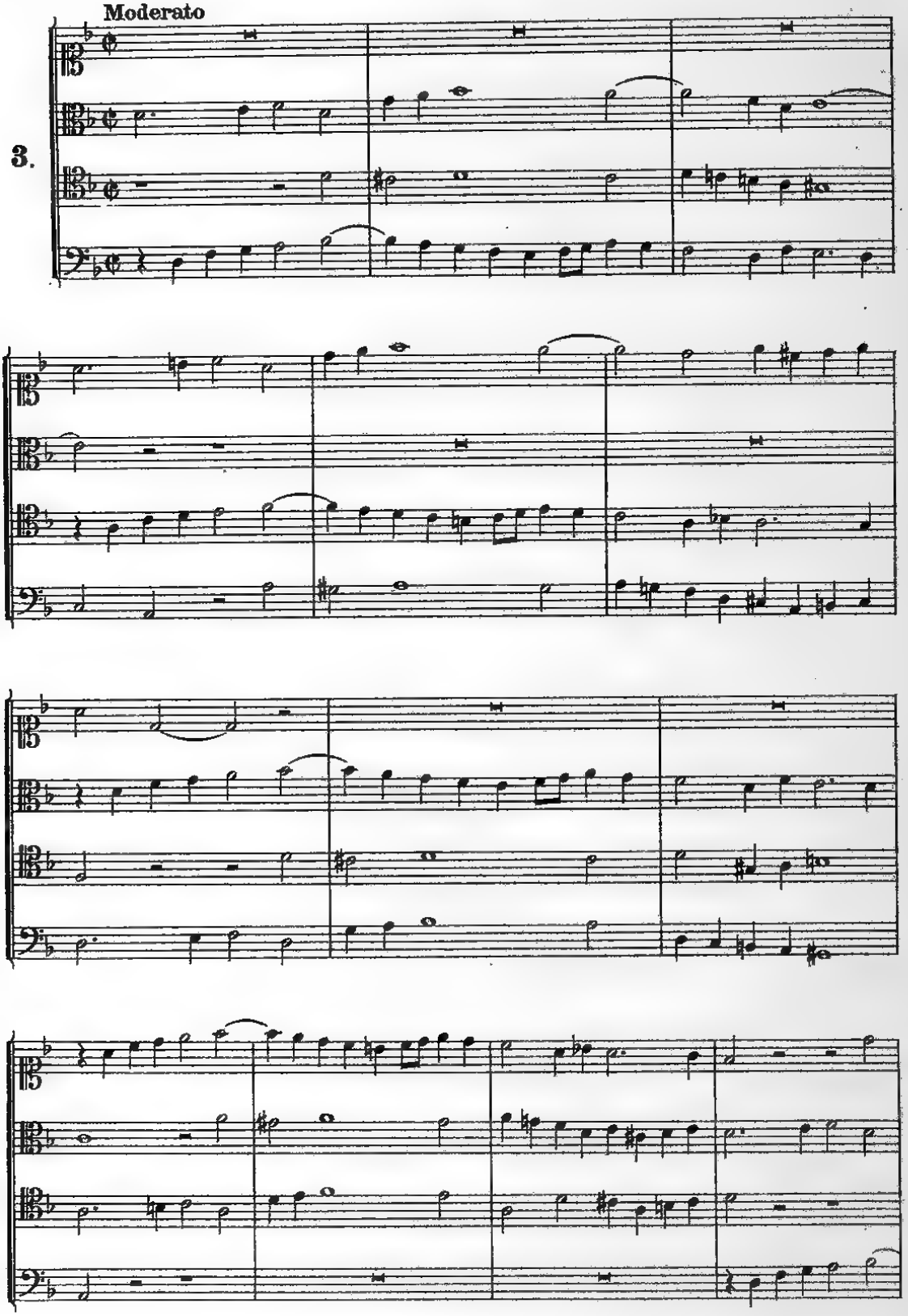

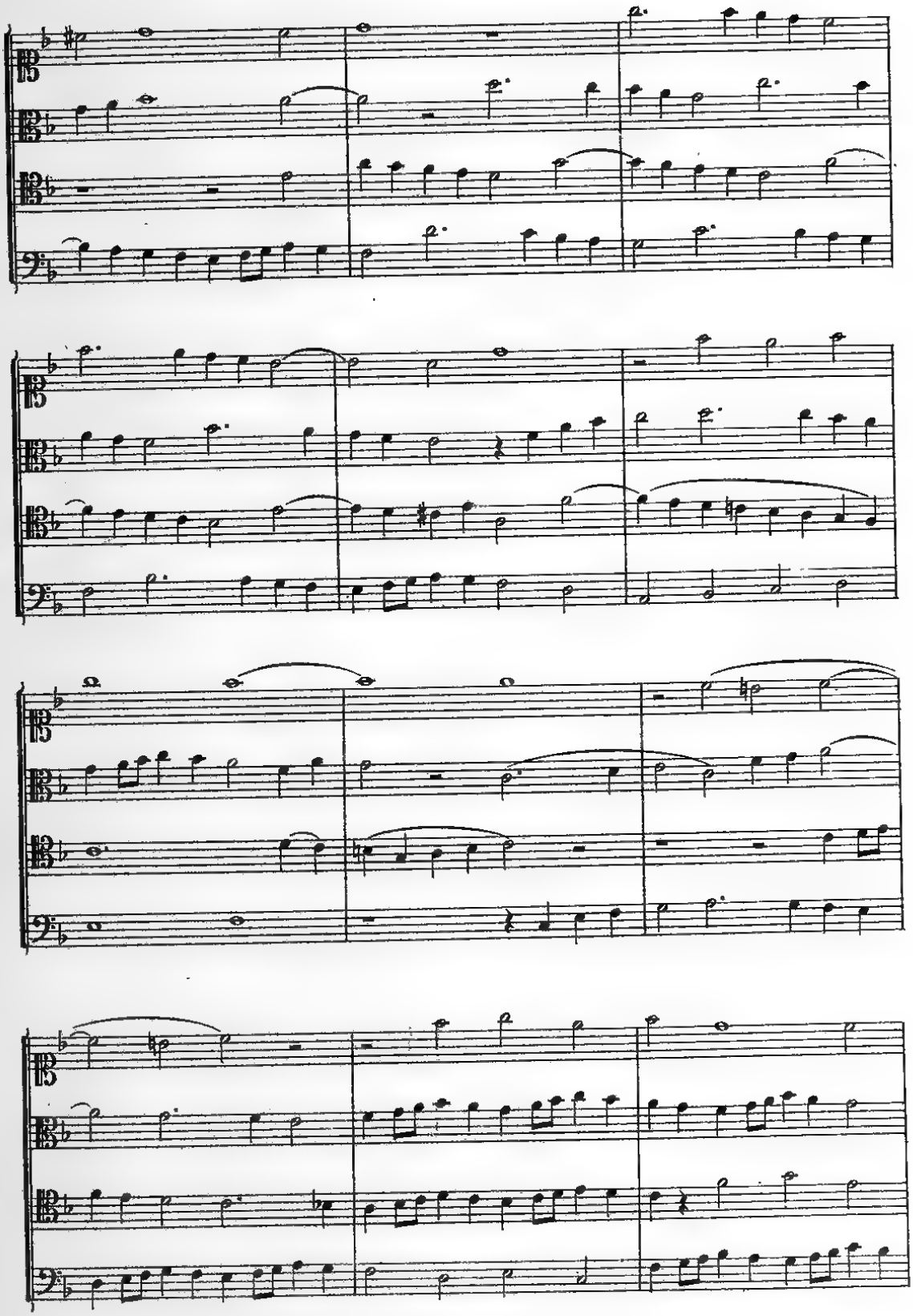

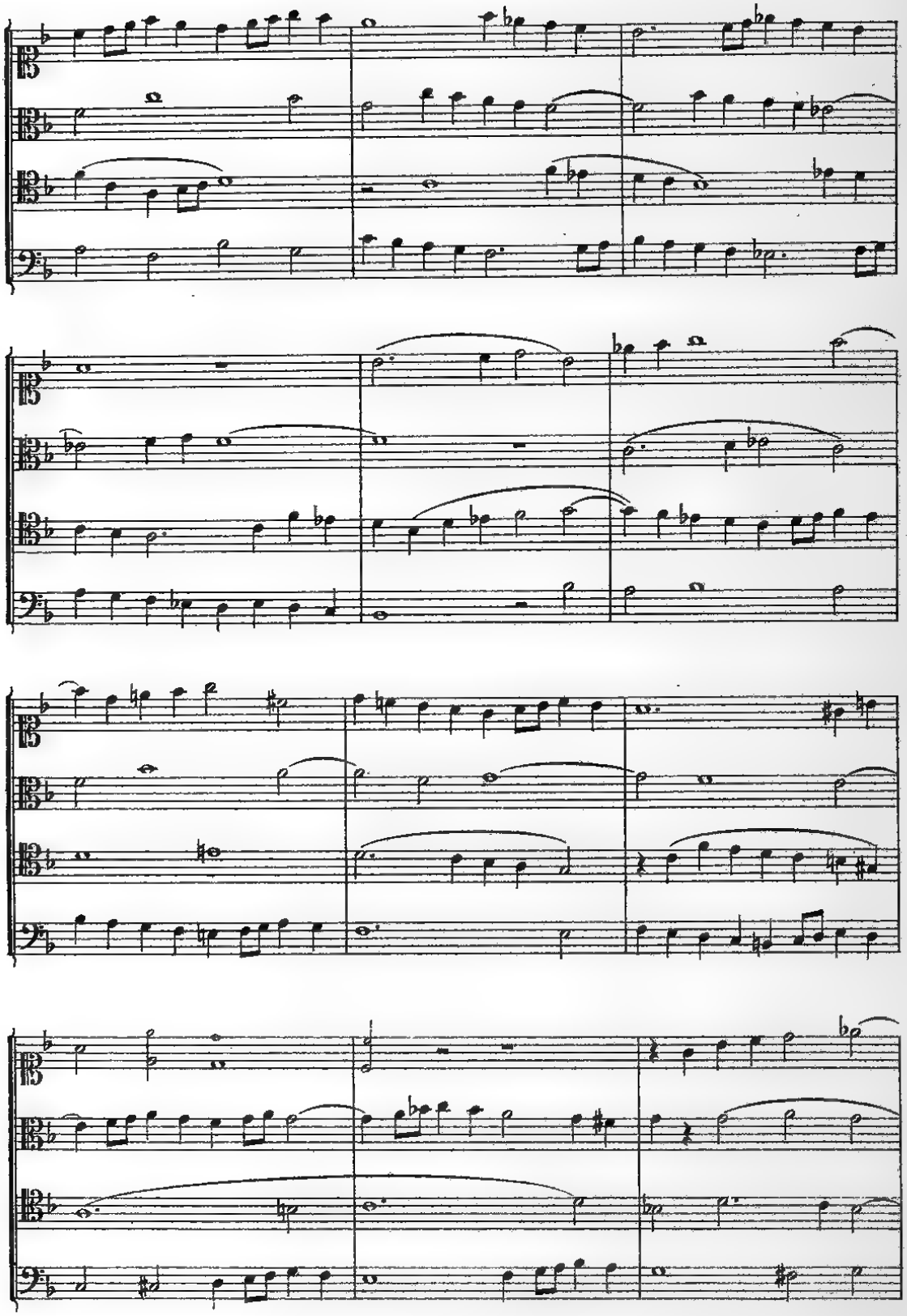

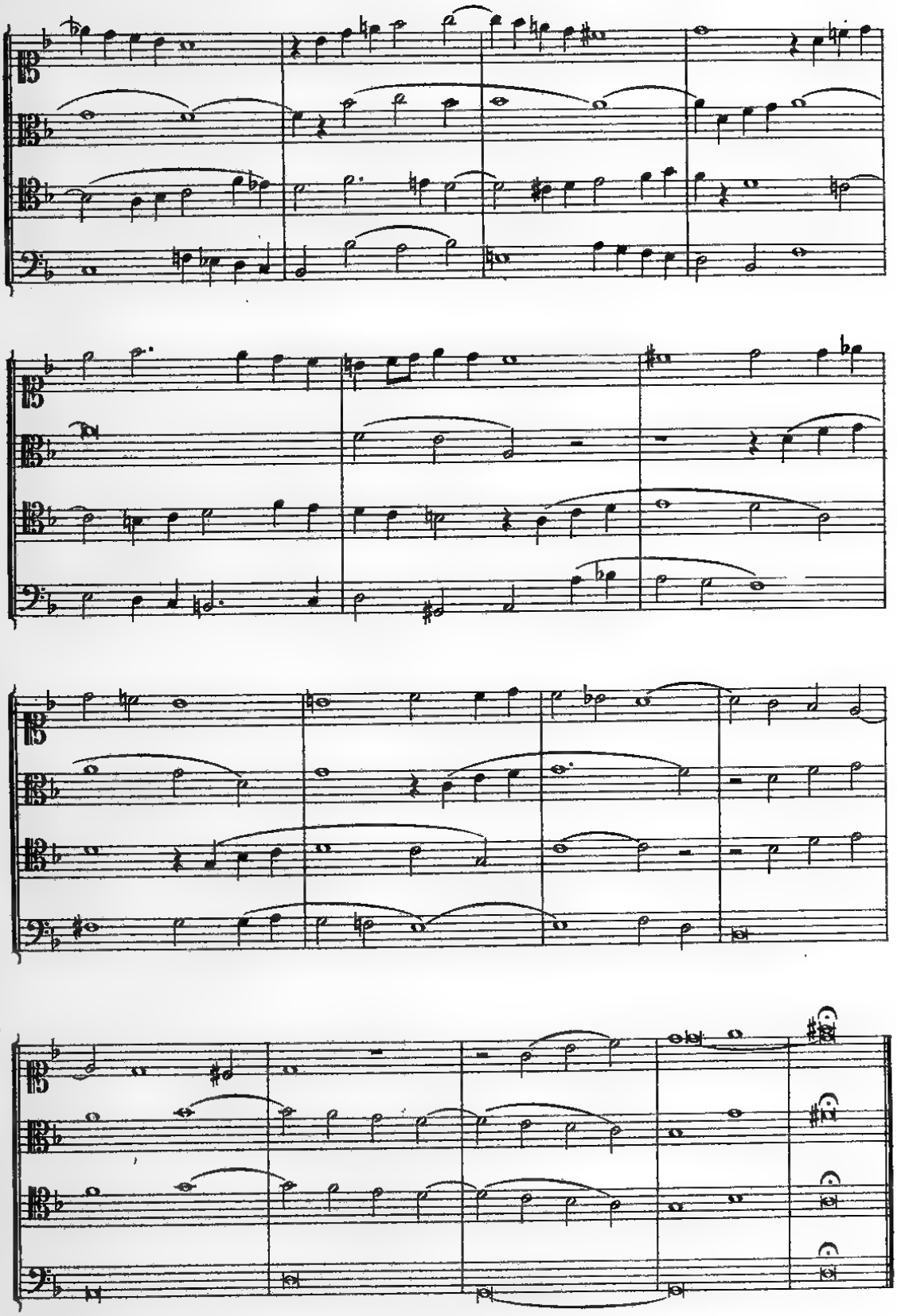

Andante

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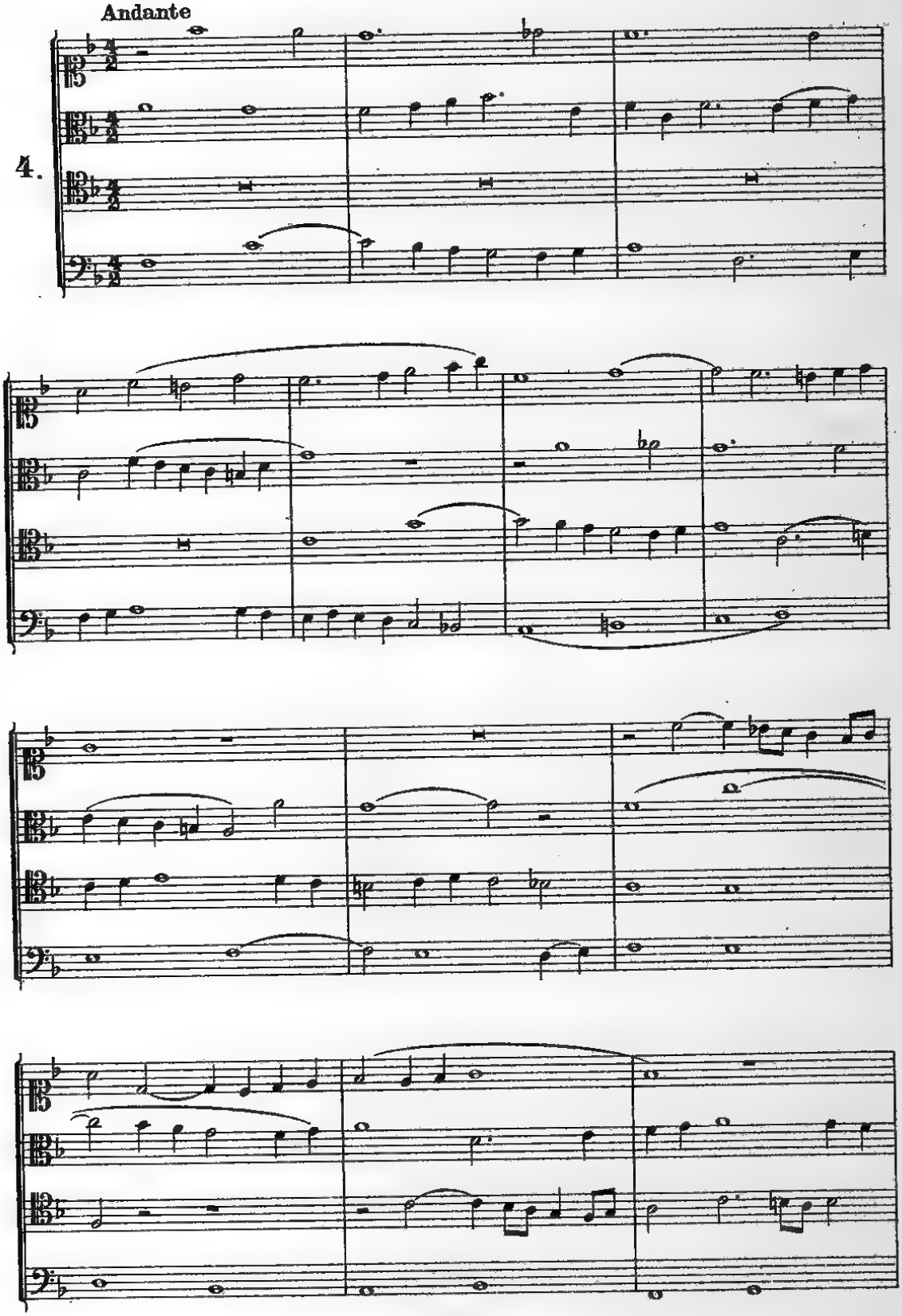

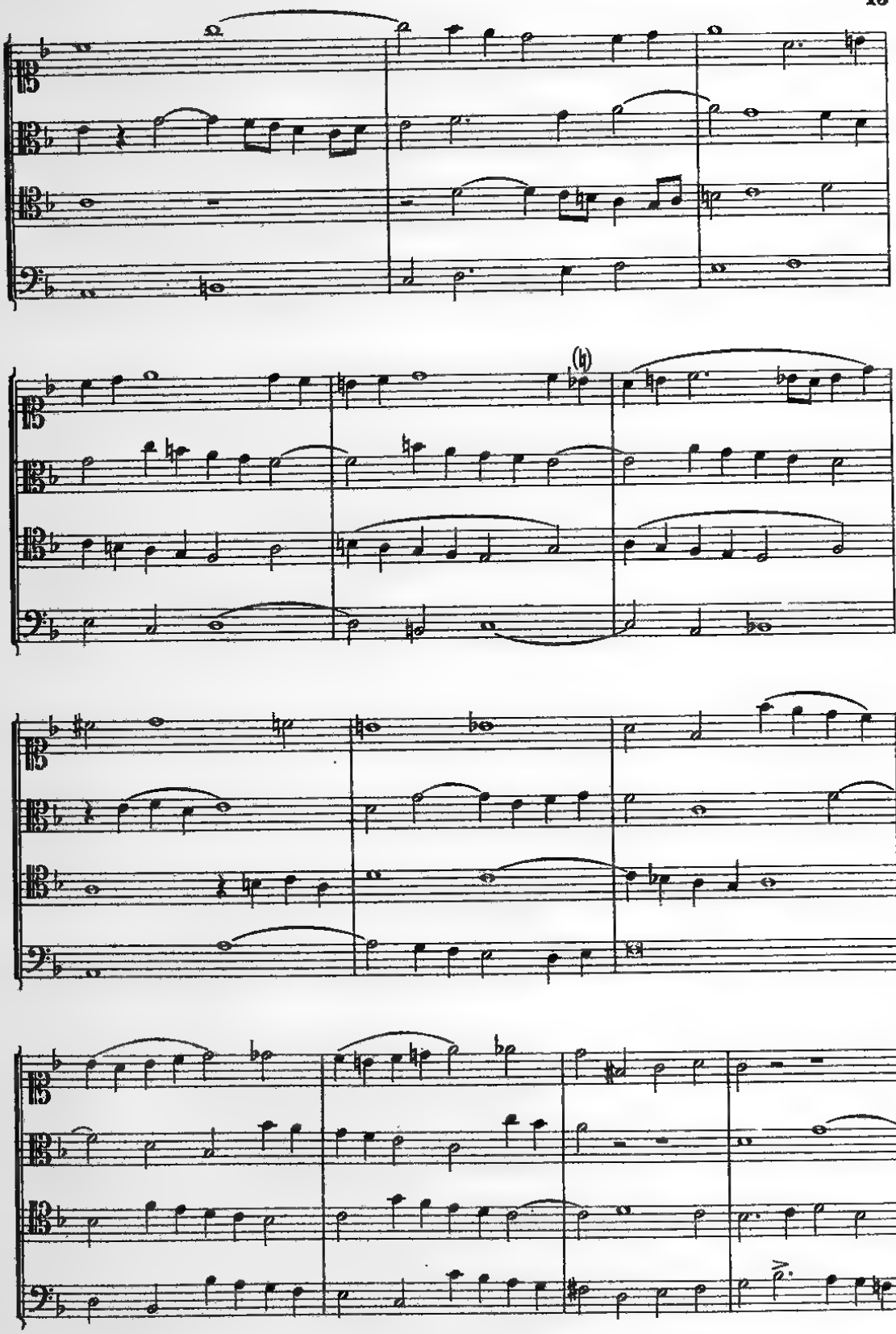

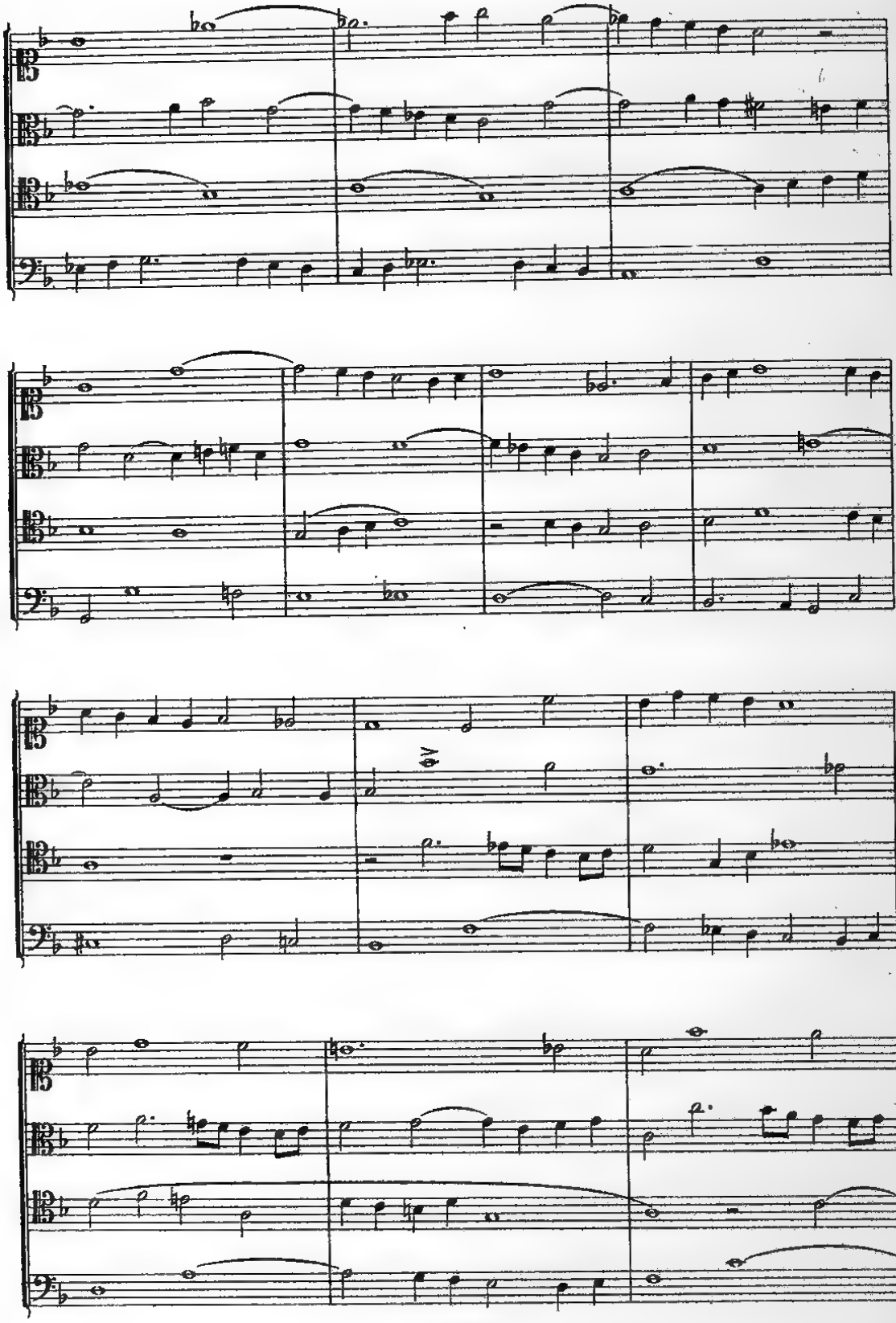

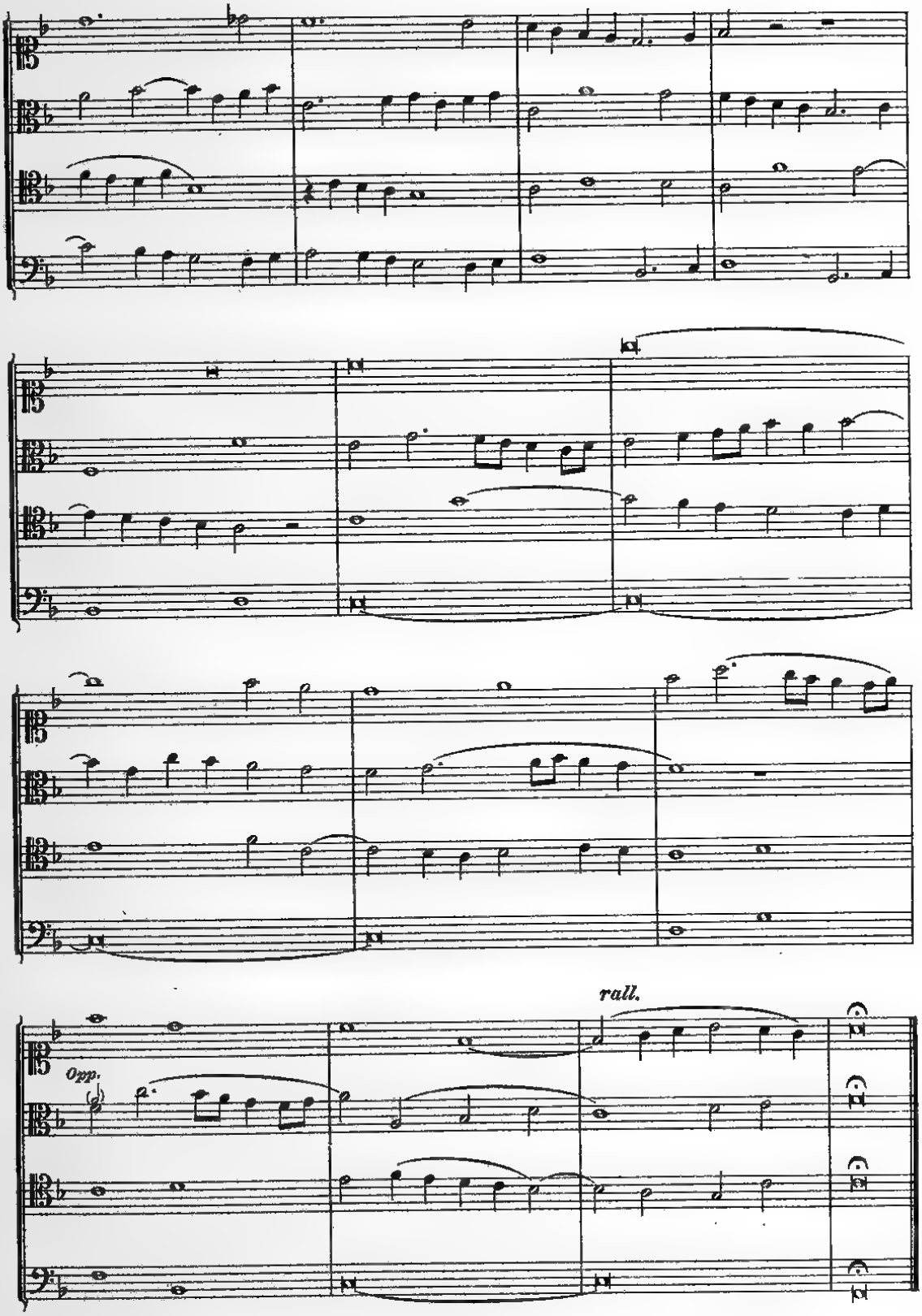
rall.
Opp.

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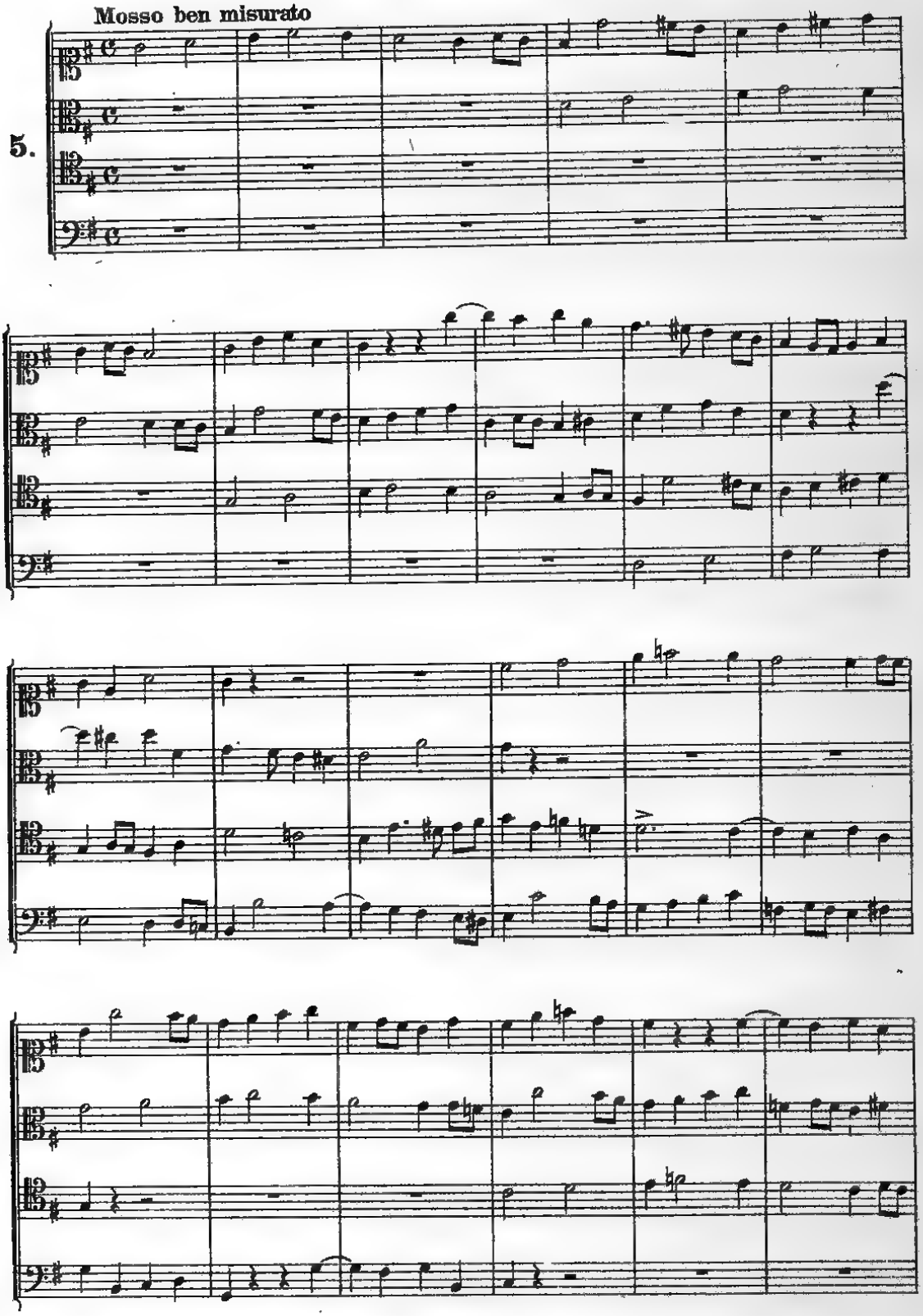

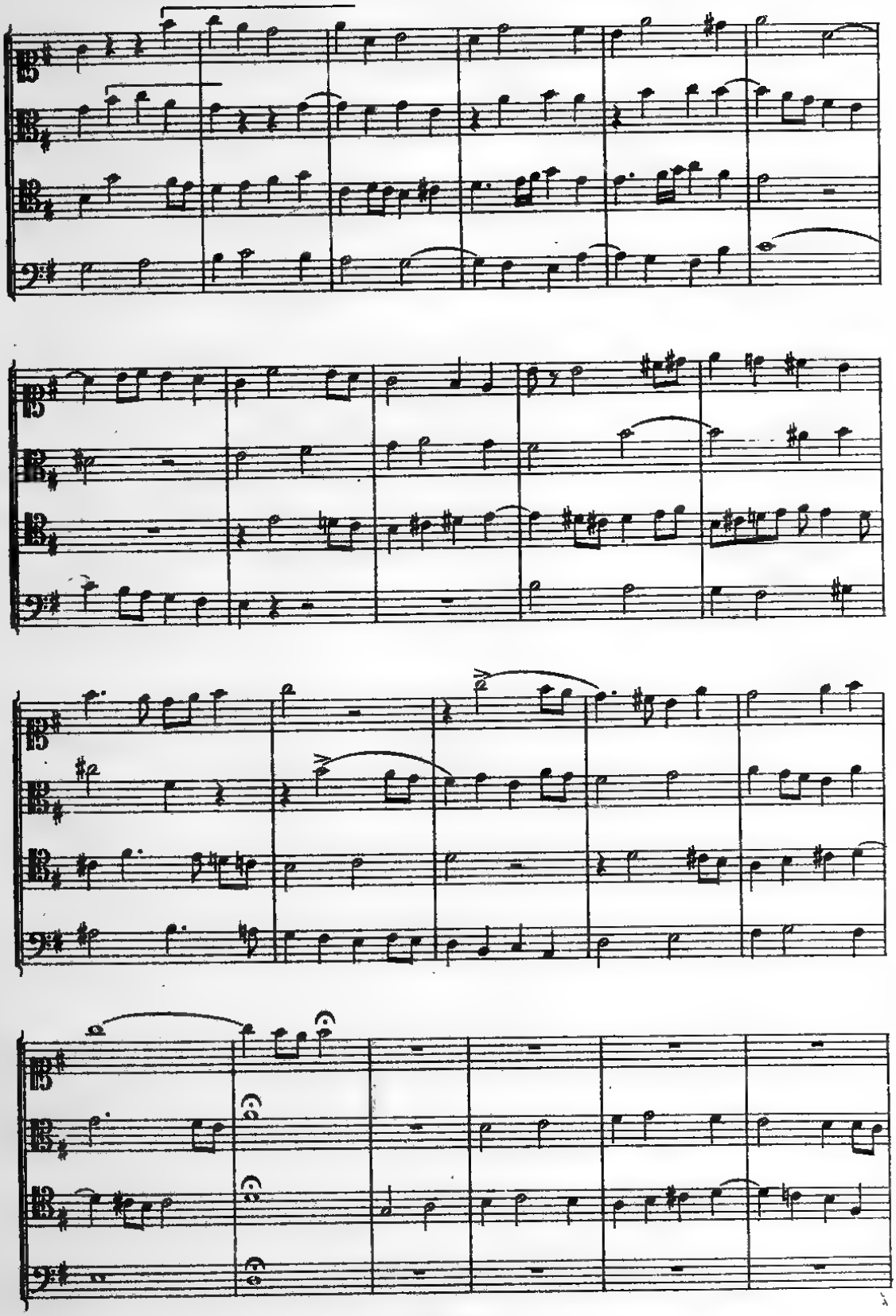

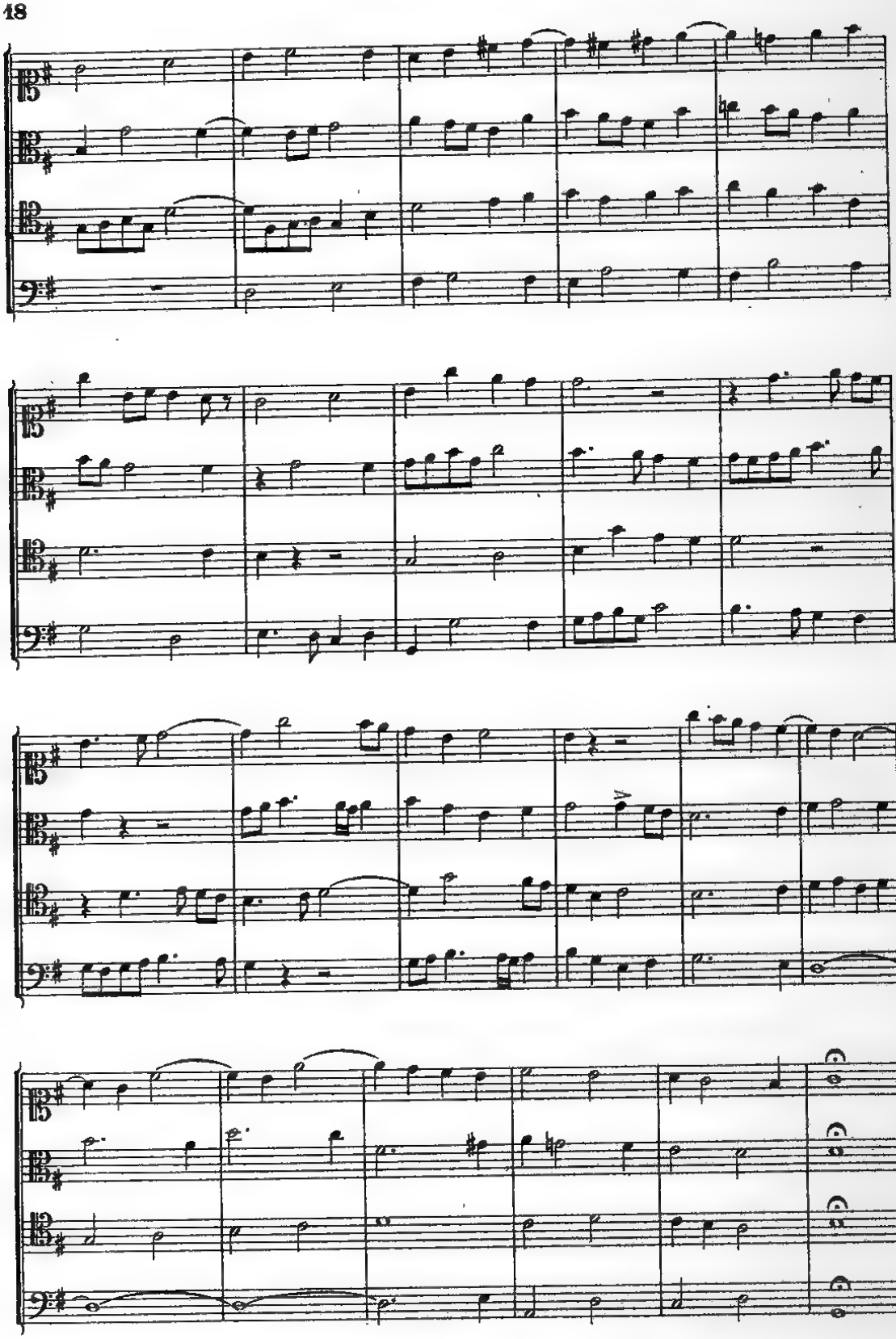

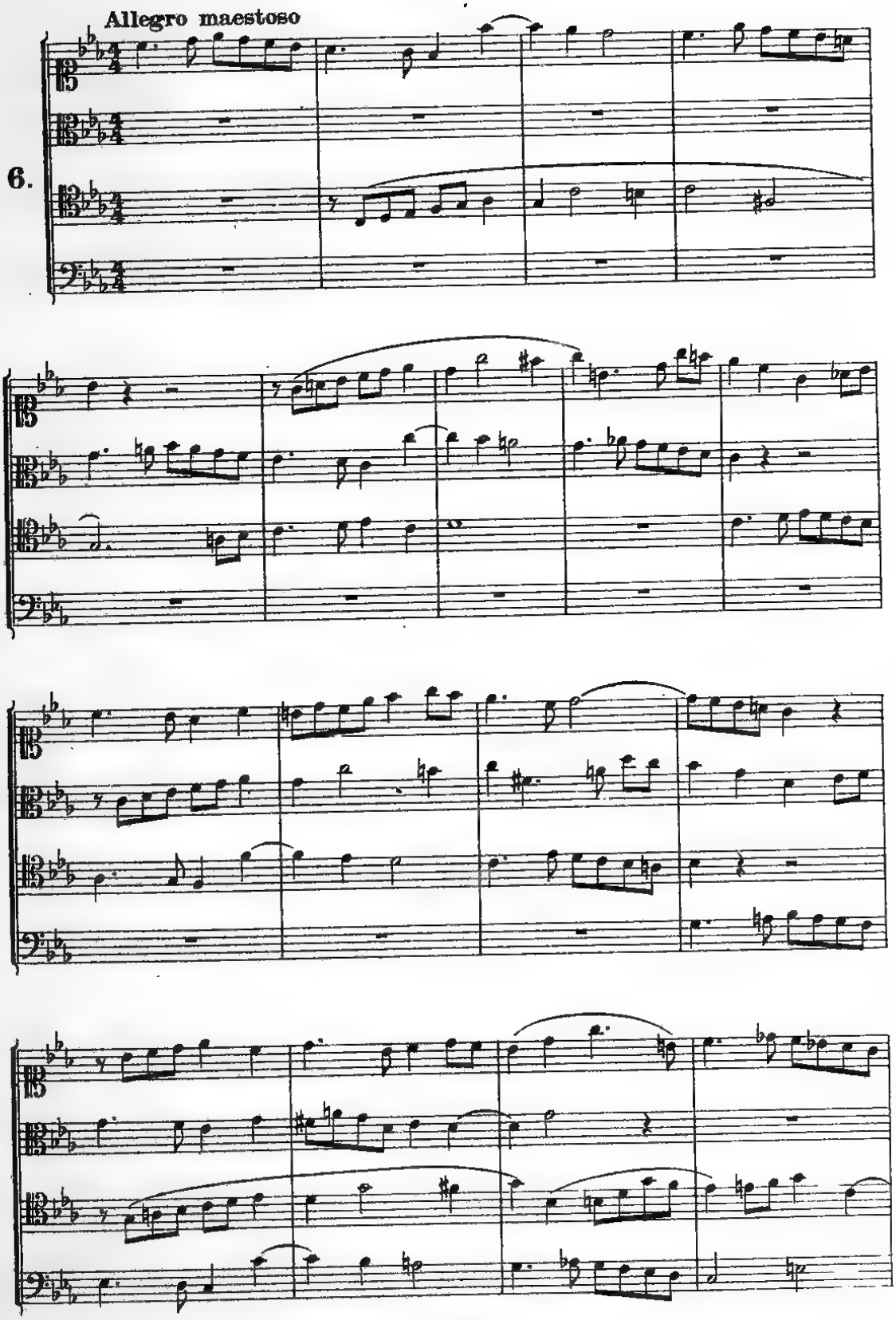
Allegro maestoso
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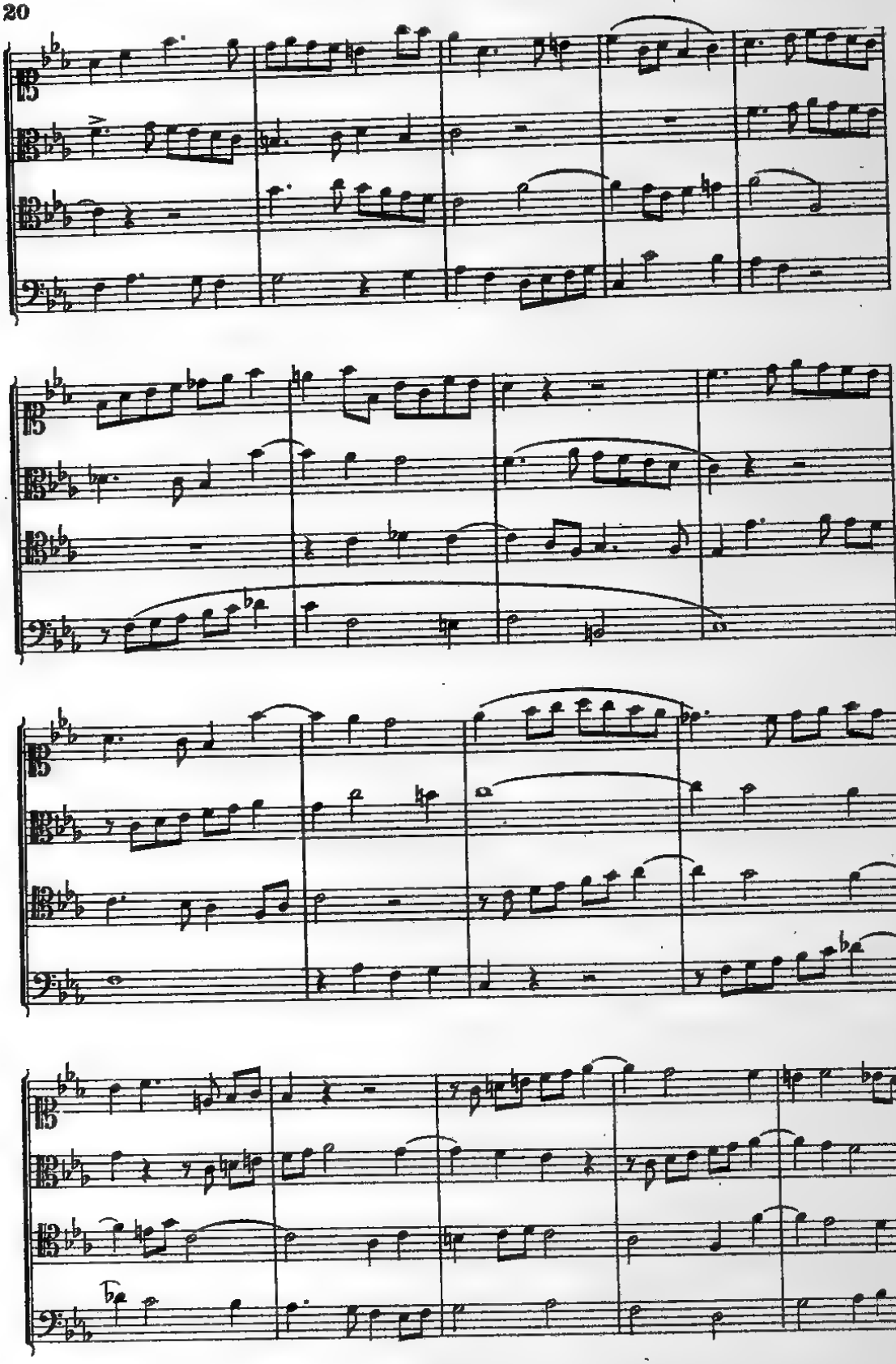

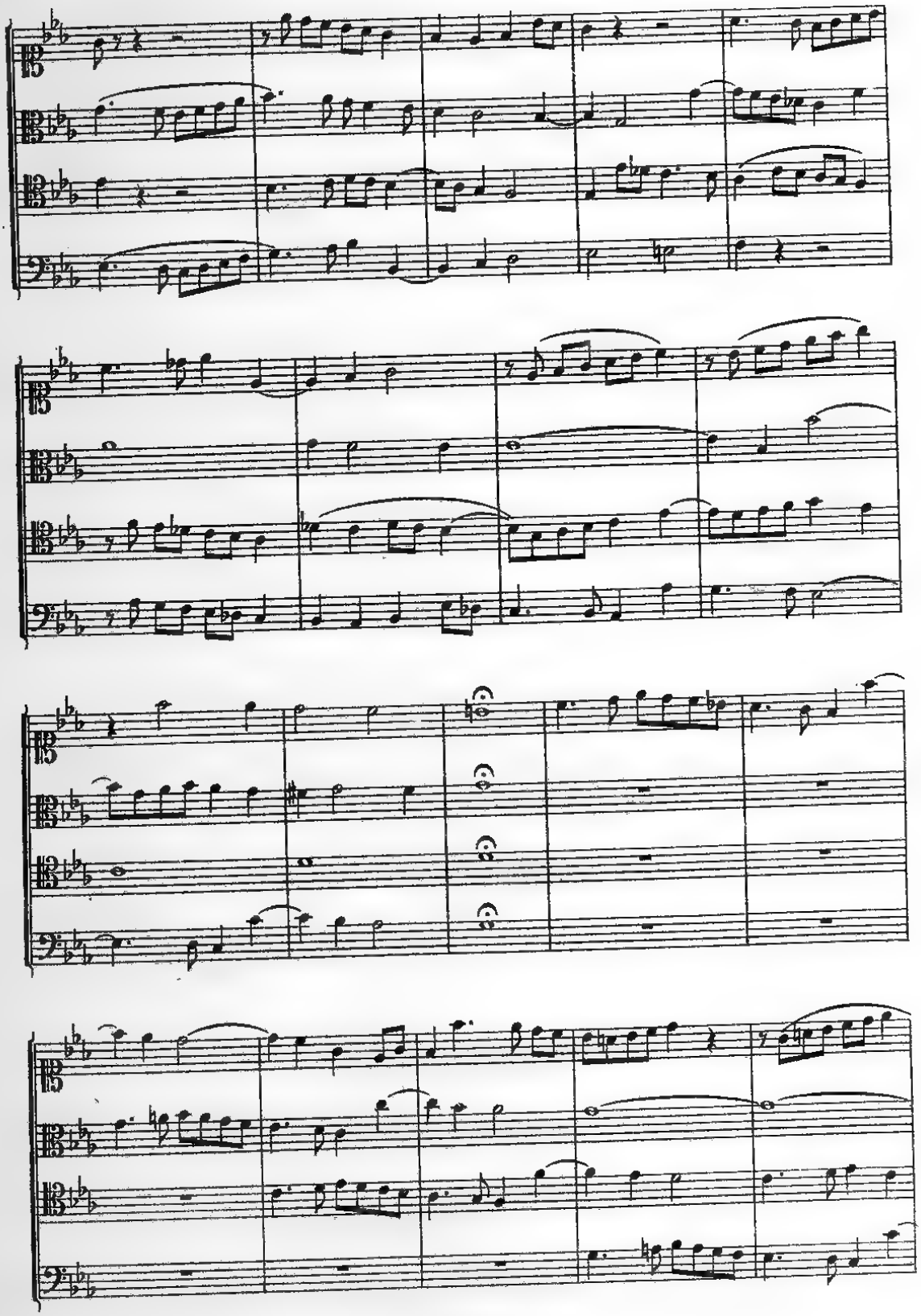

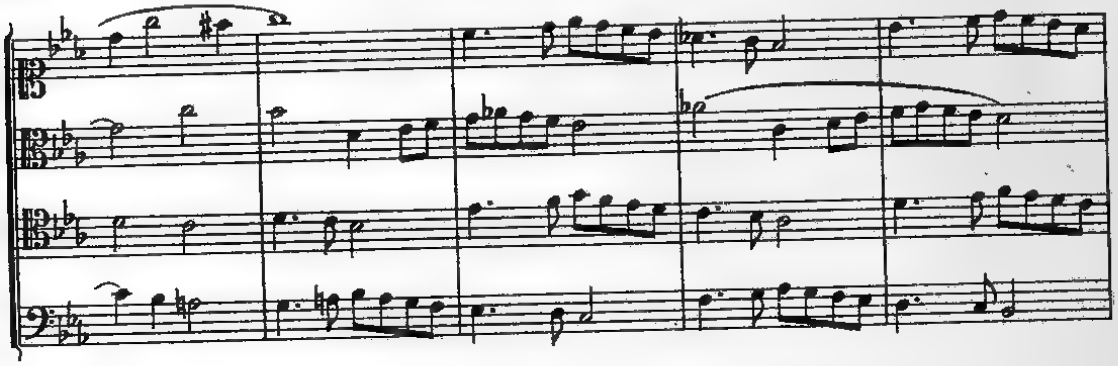

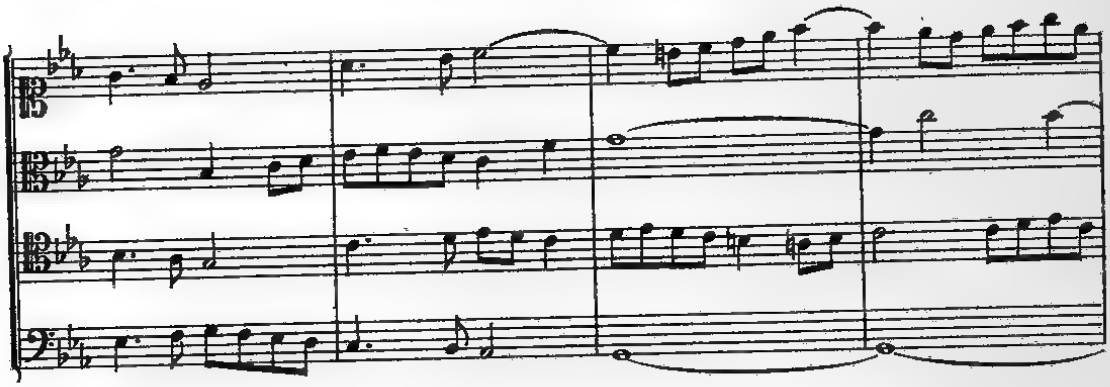

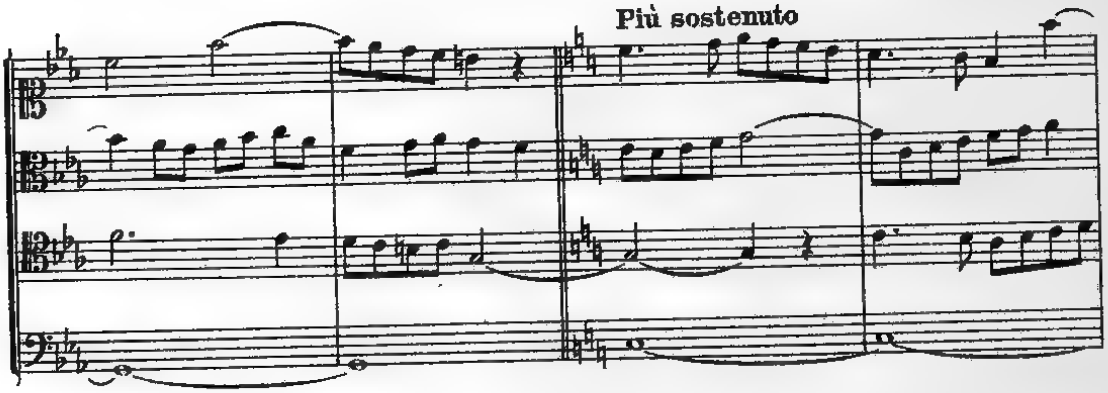
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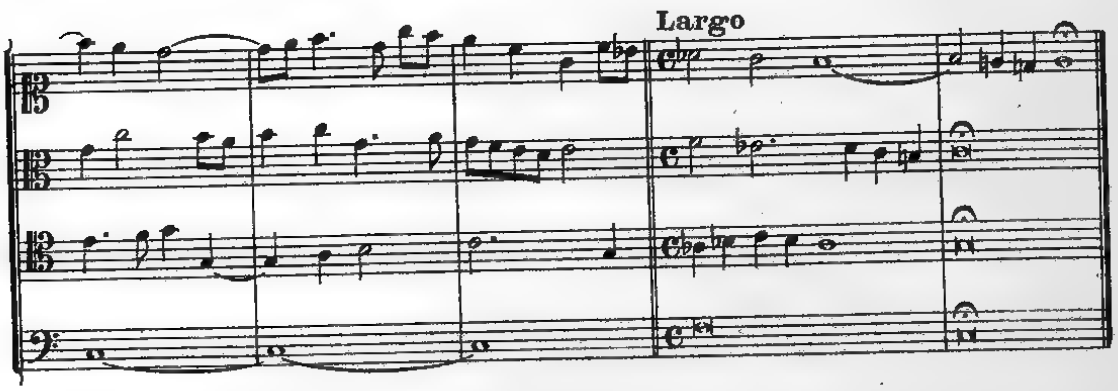
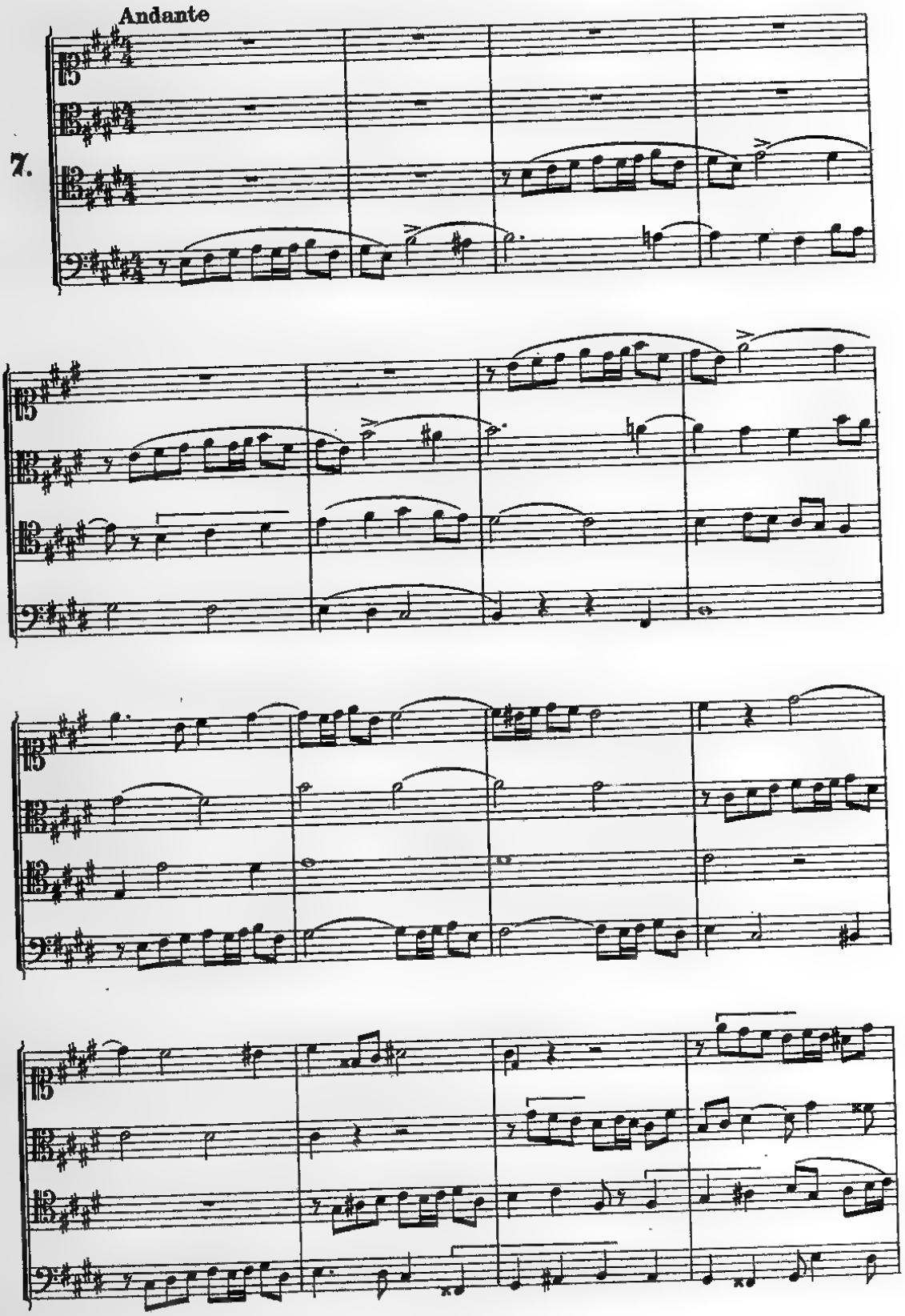

Largo


Andante
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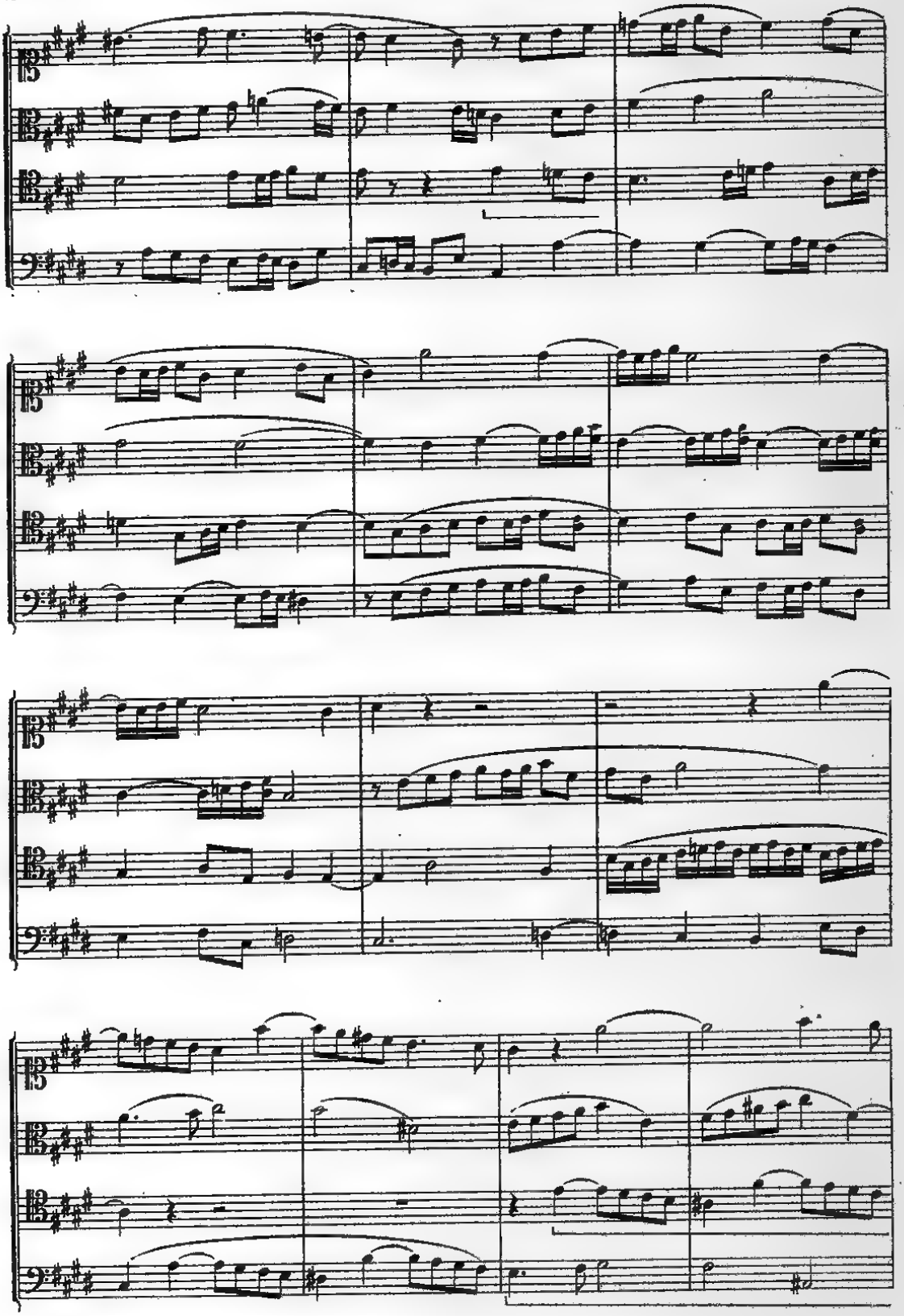

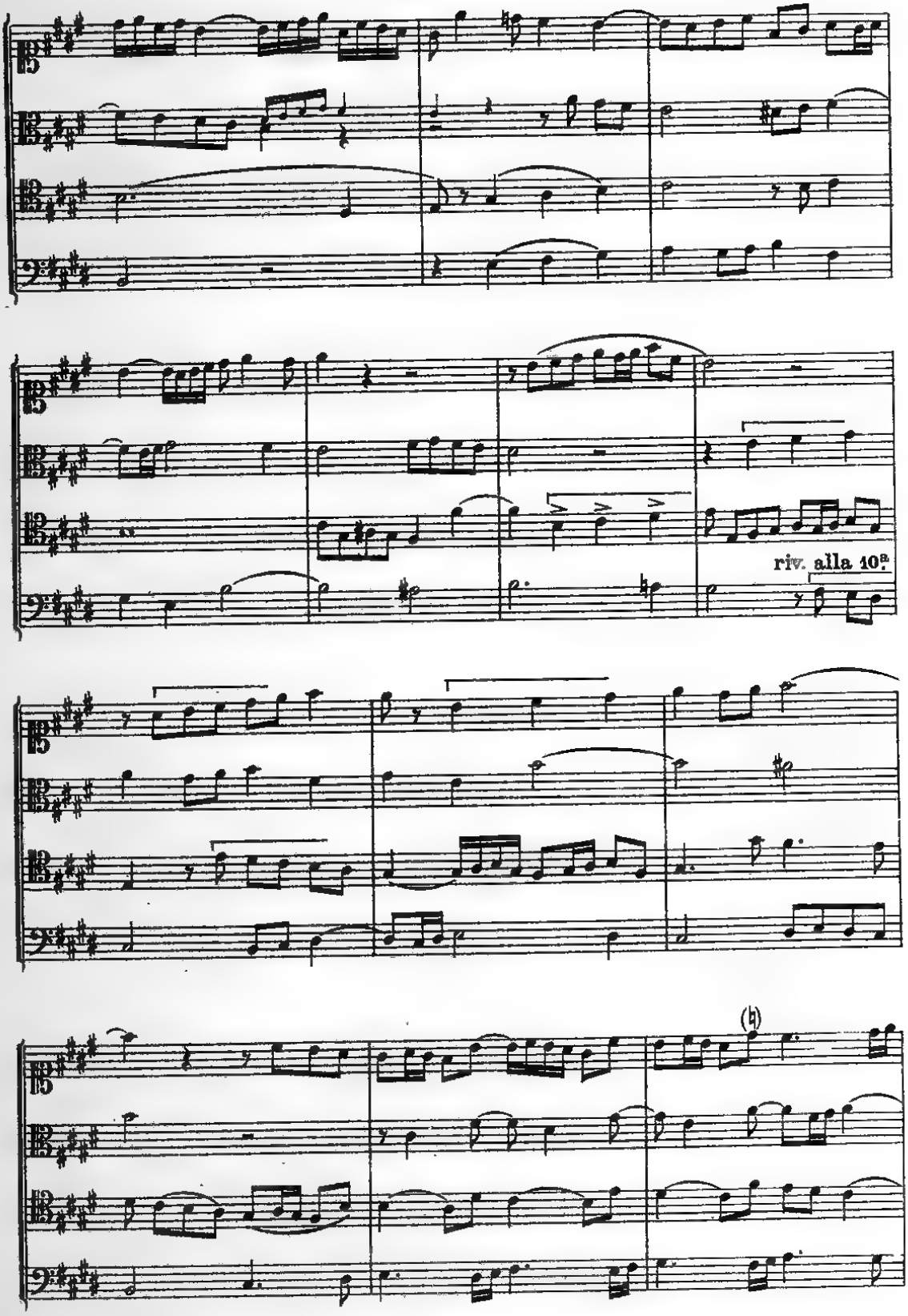
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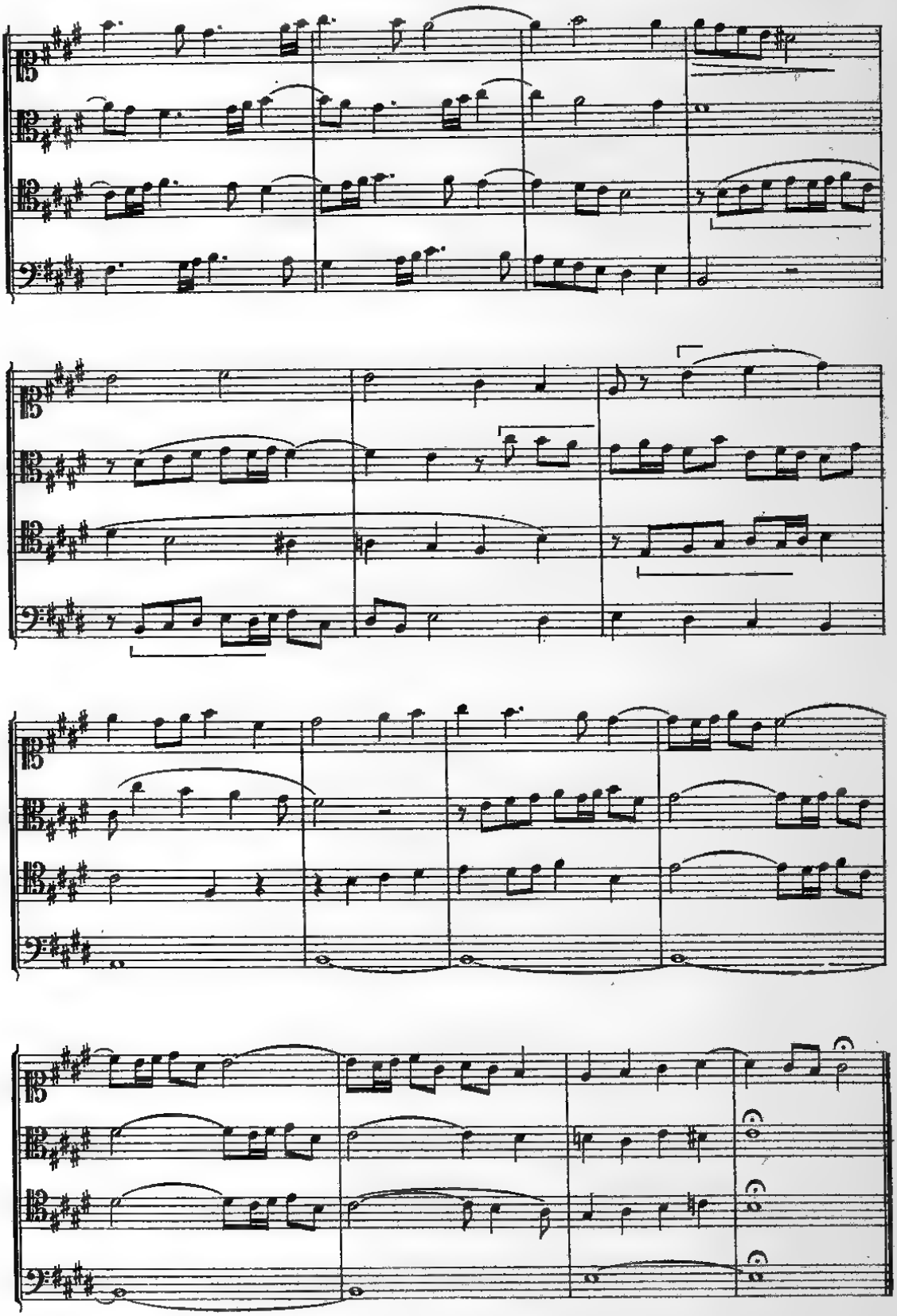

a Cappella

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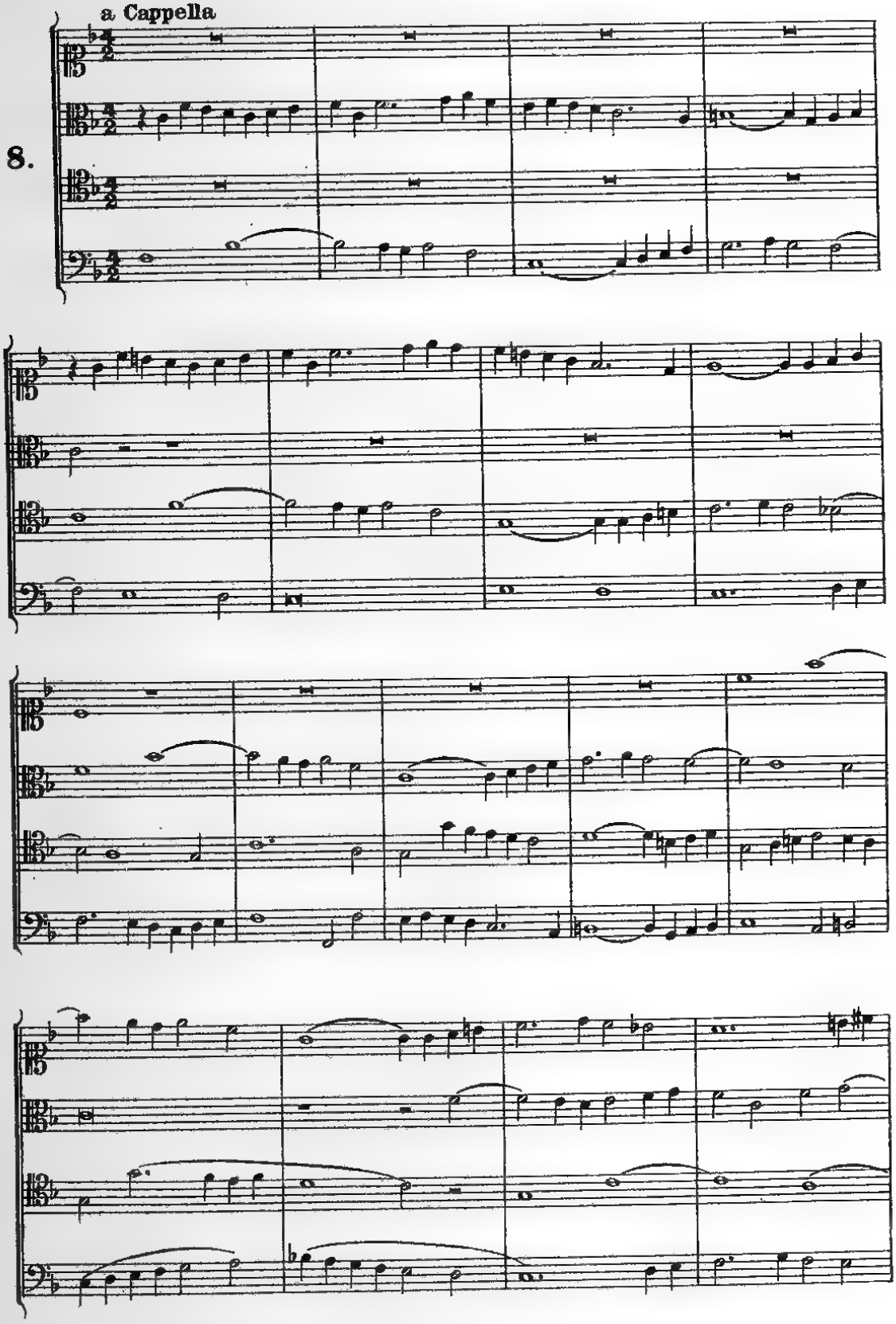

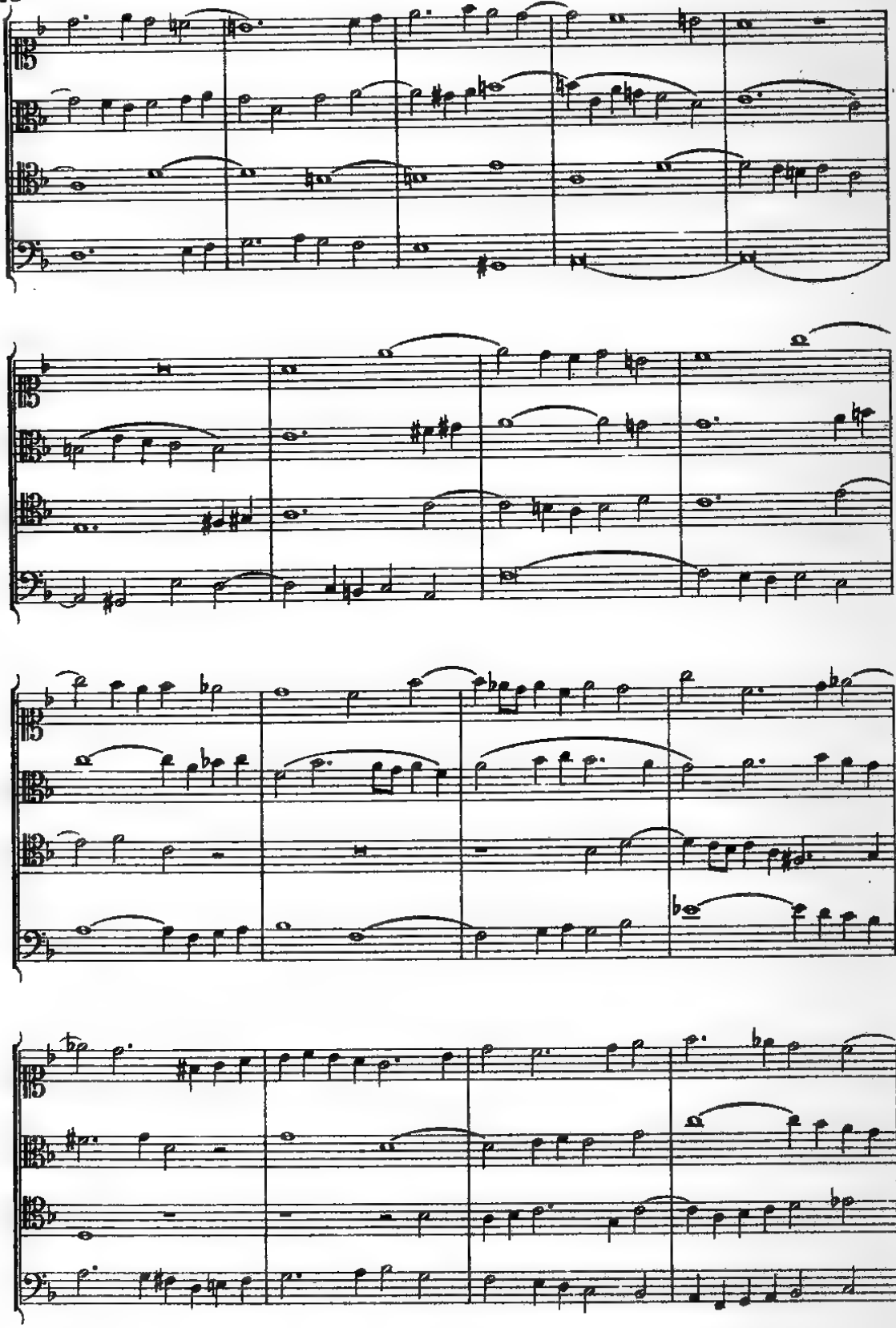

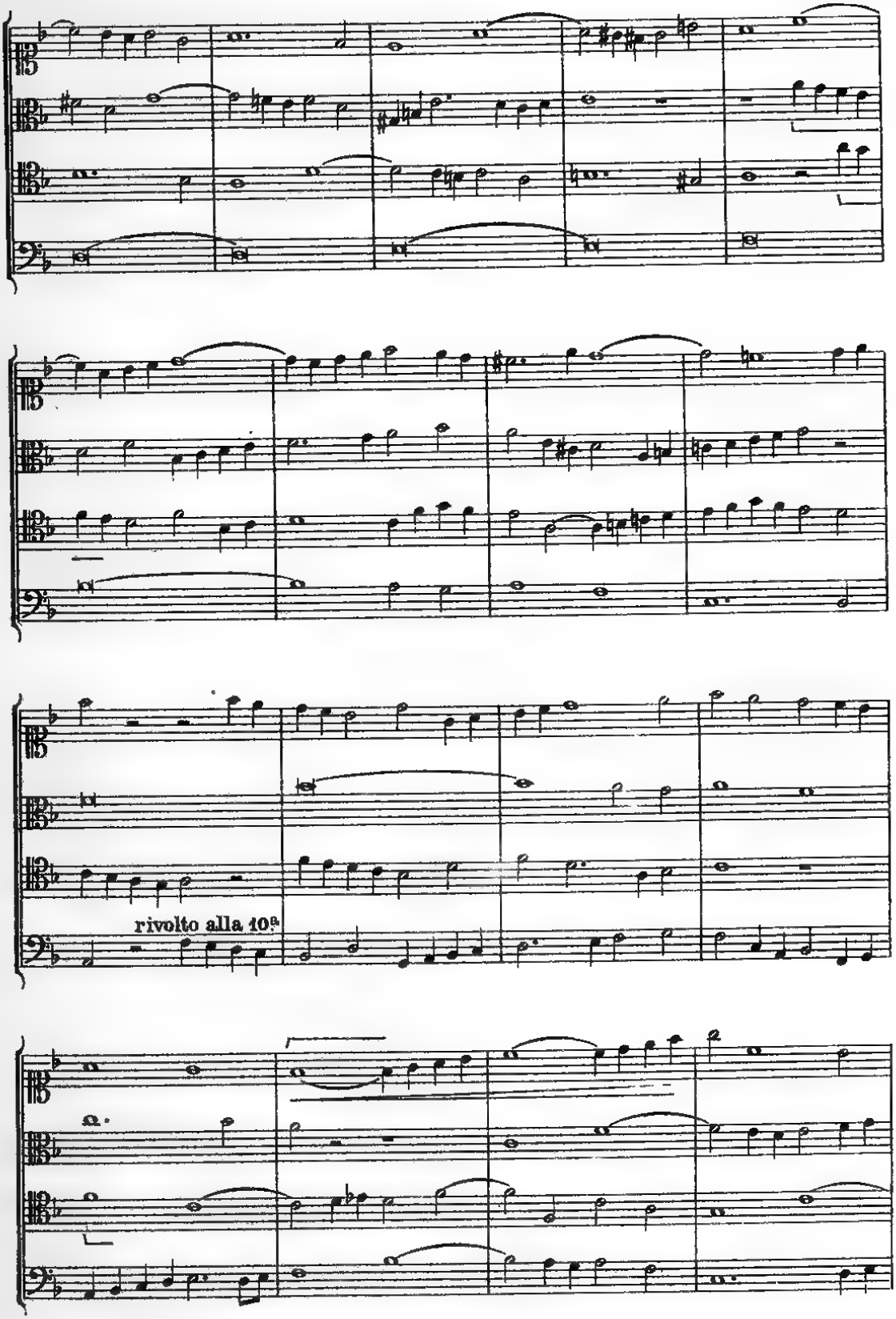
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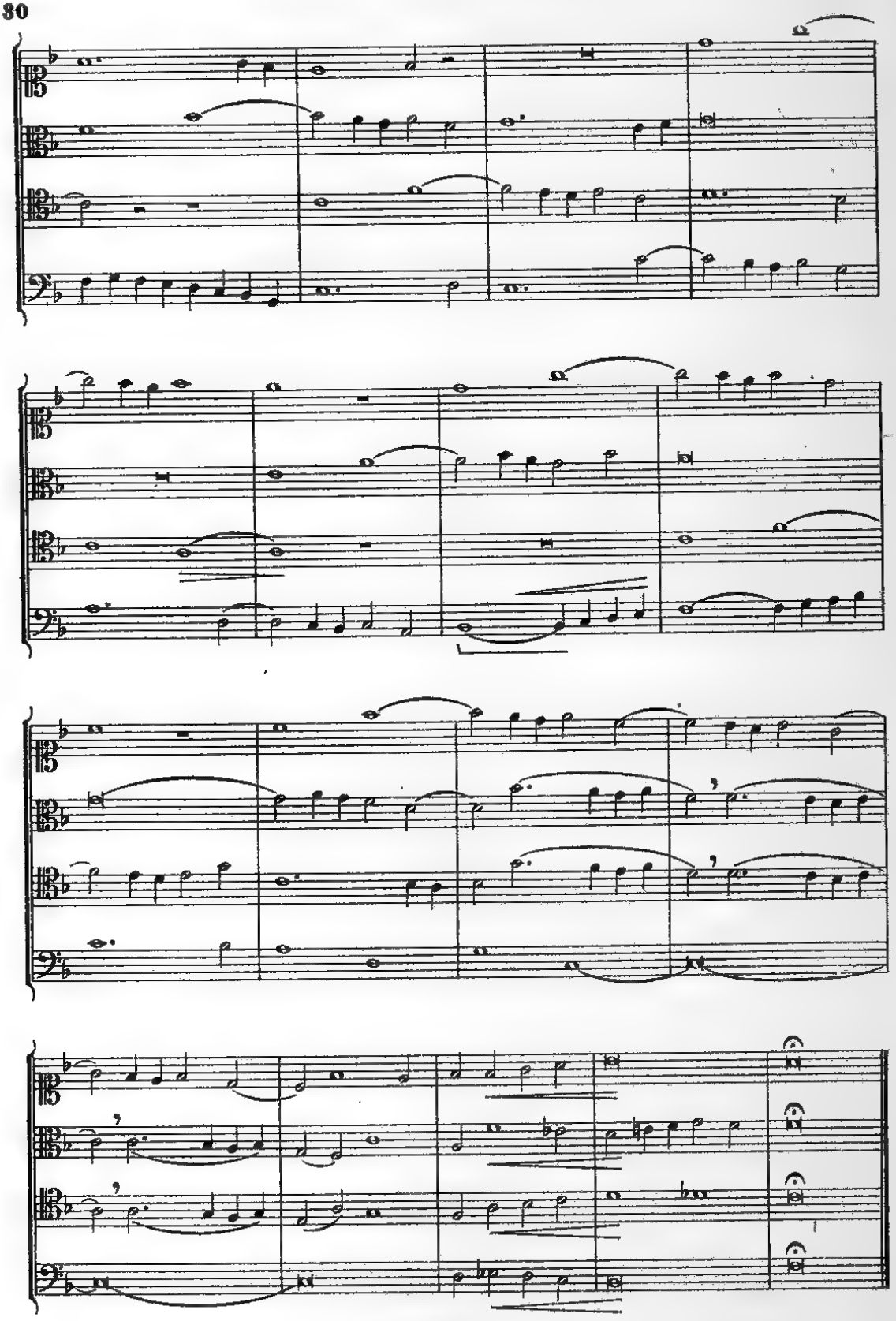

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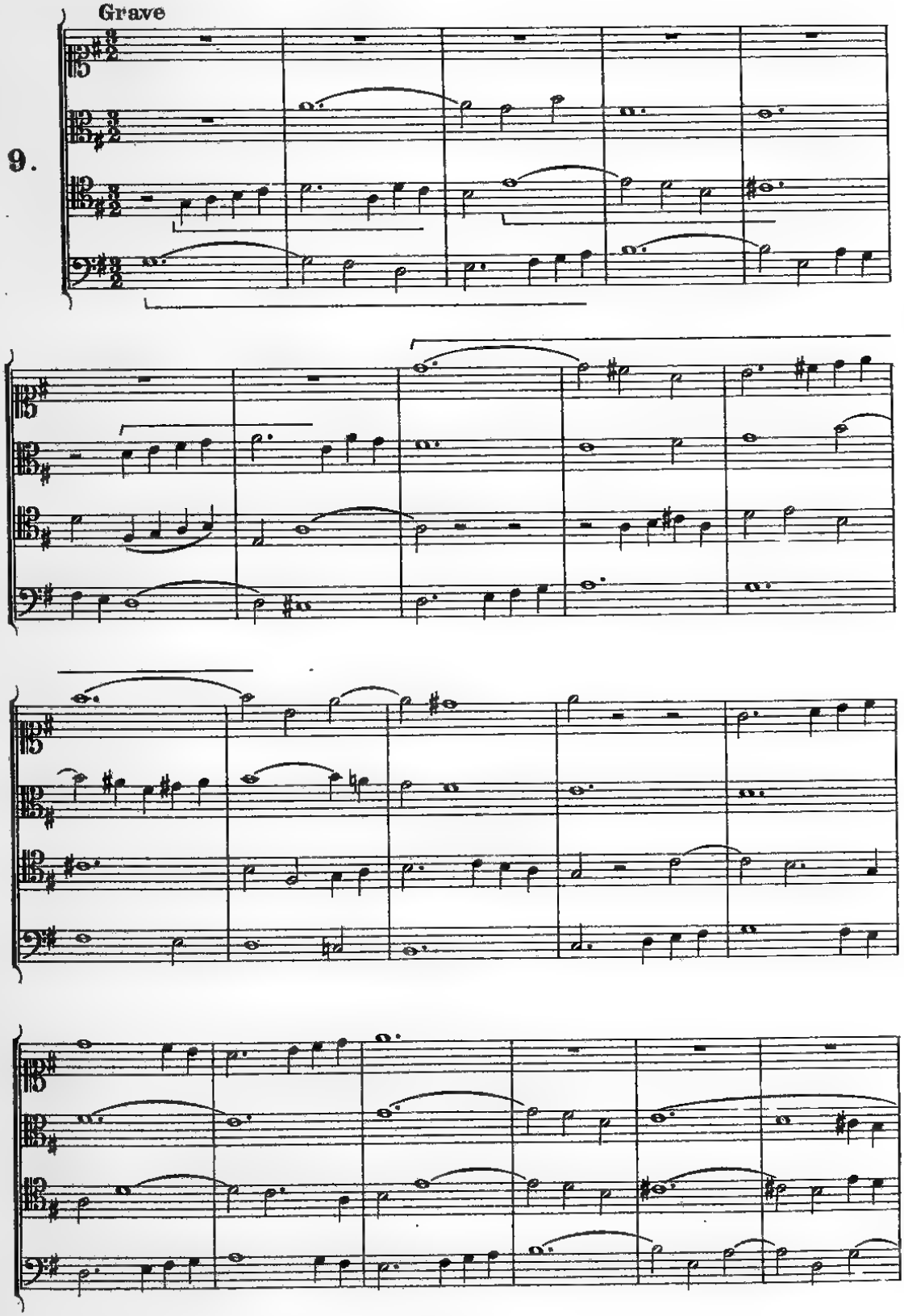
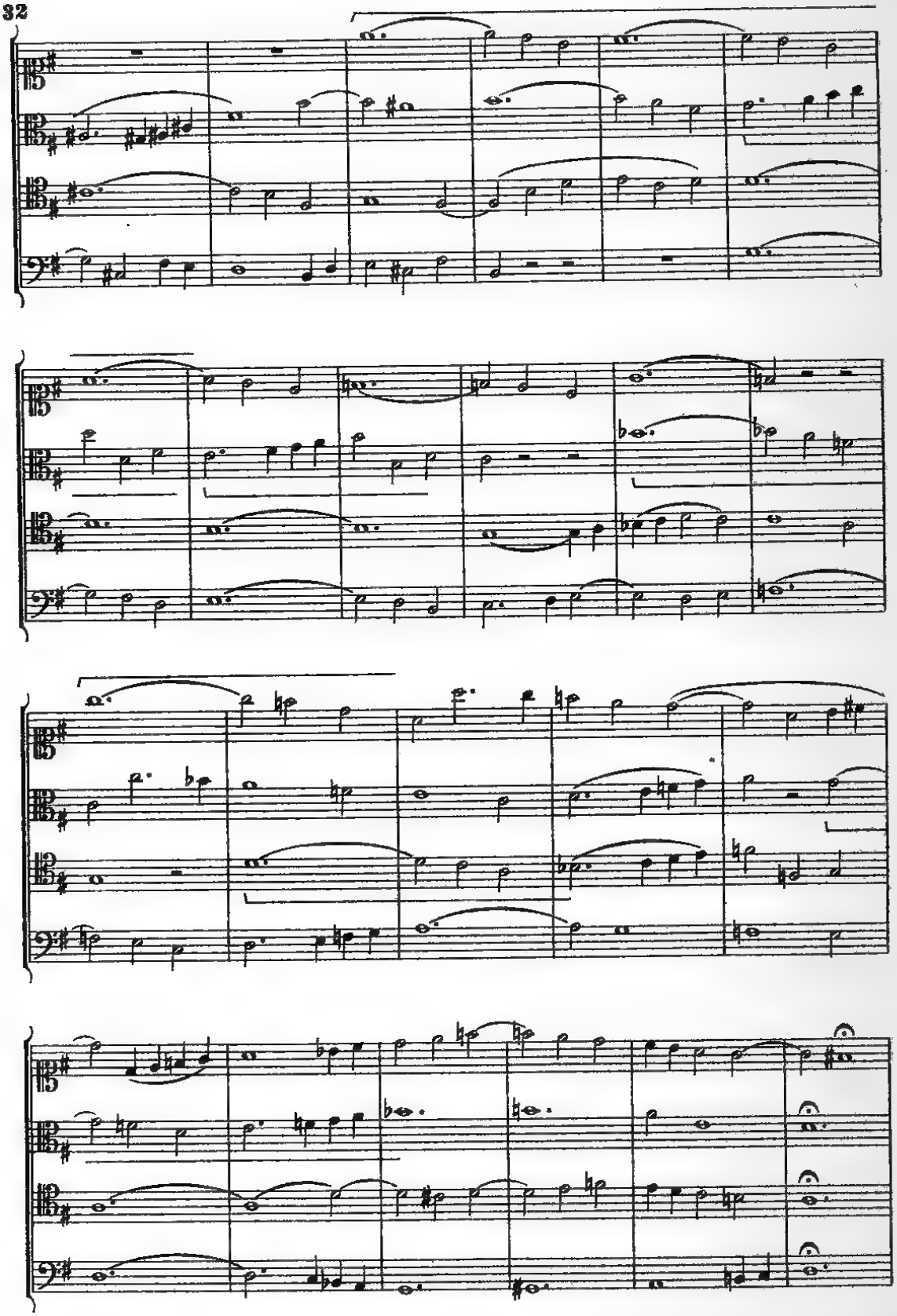
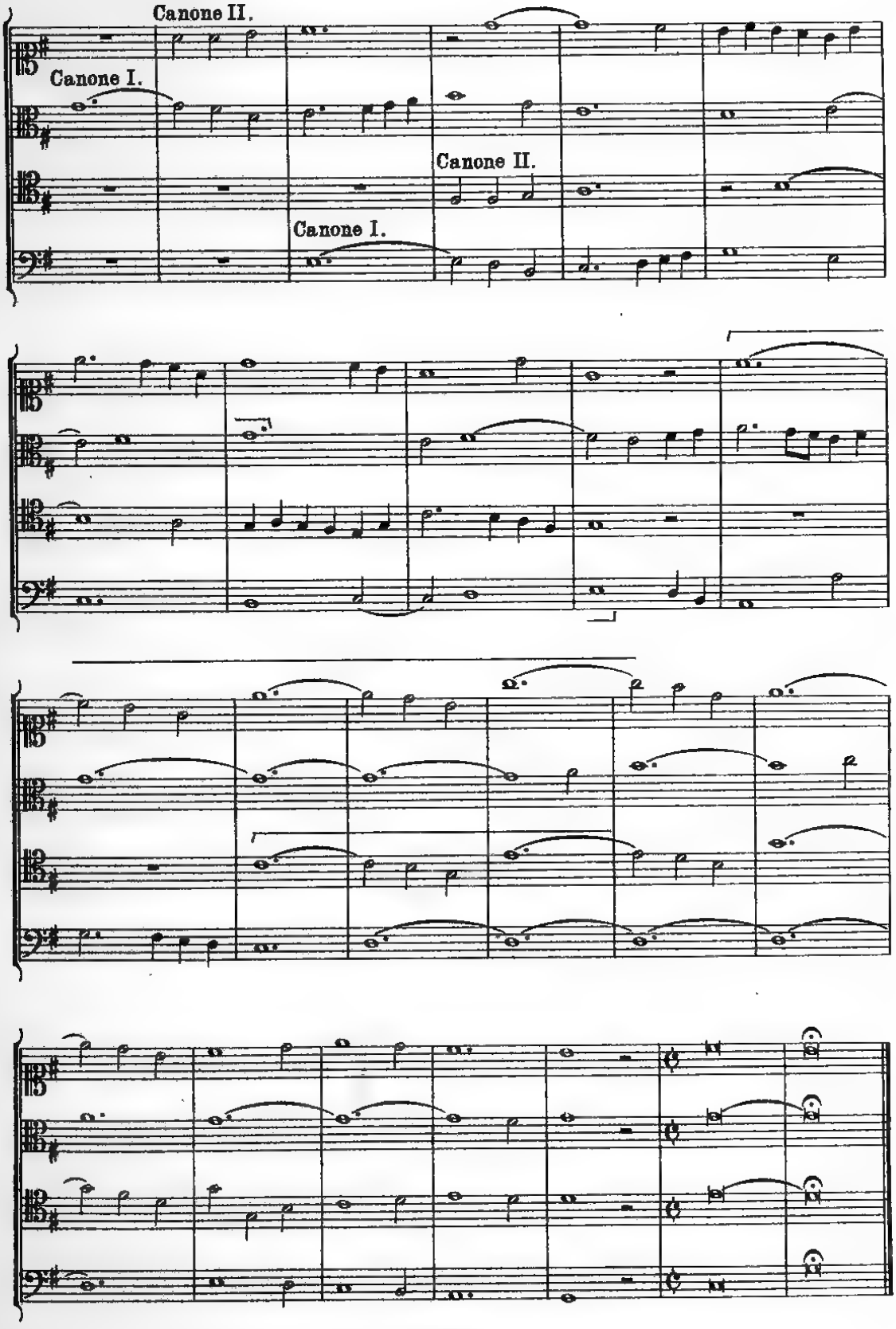
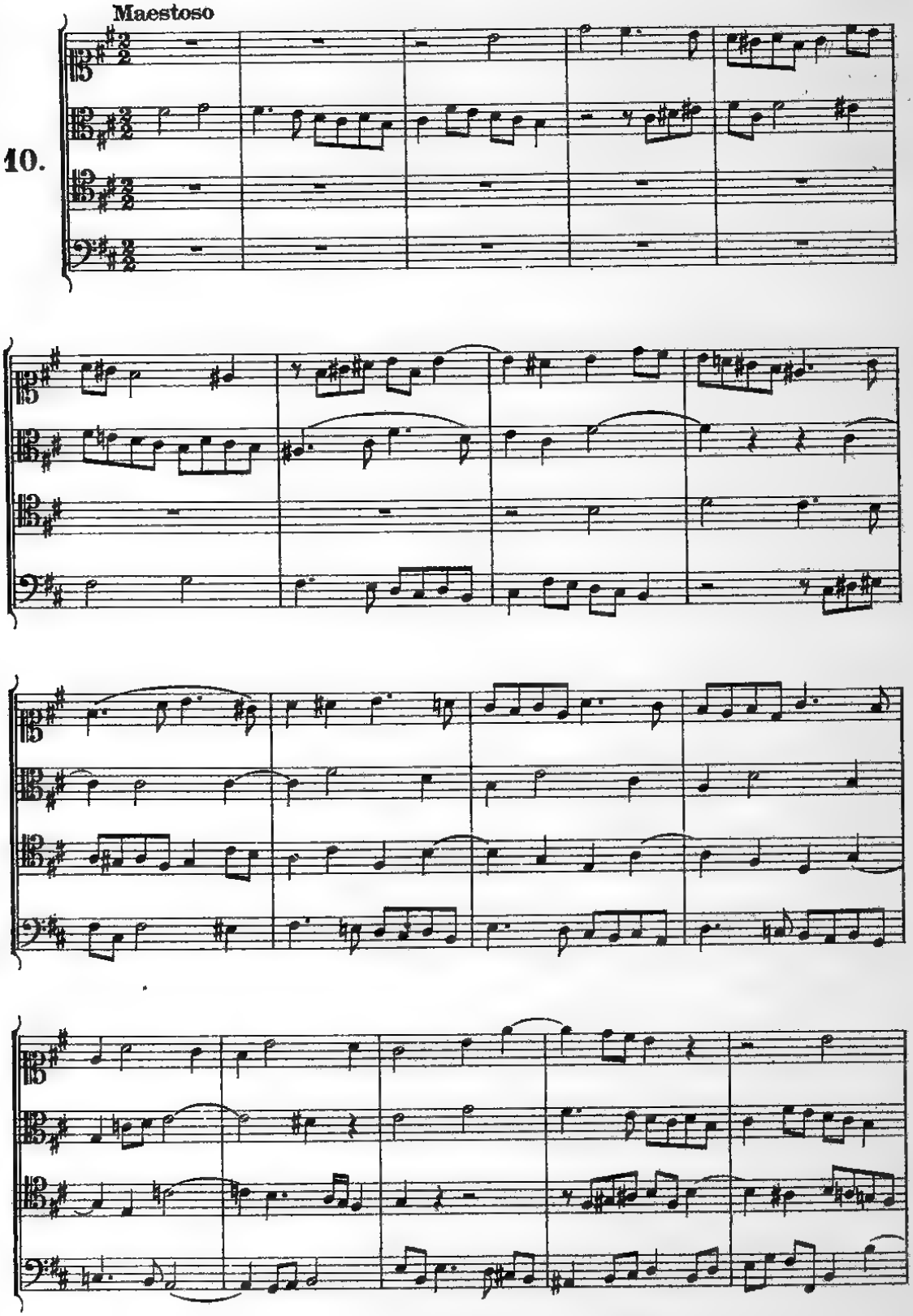
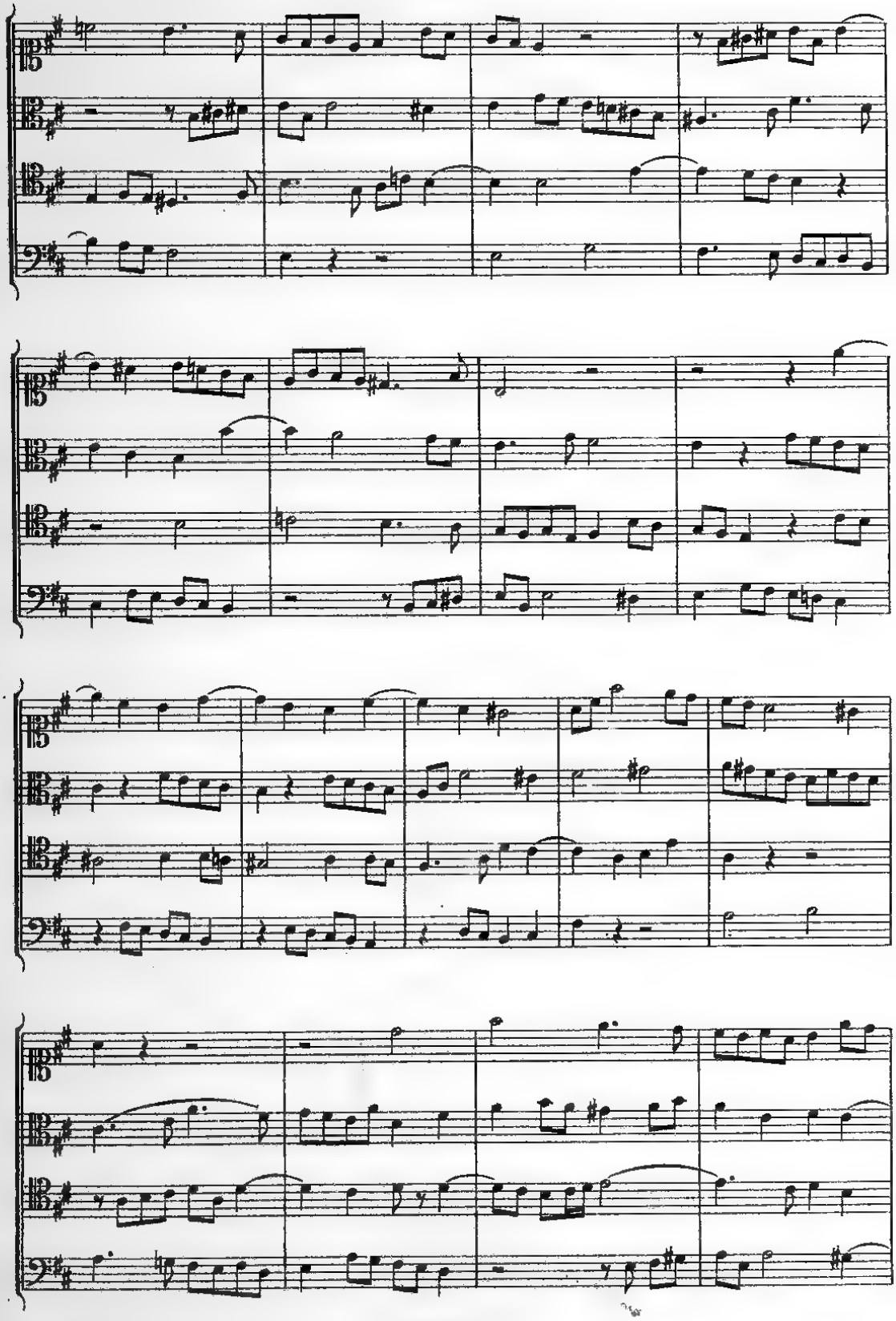


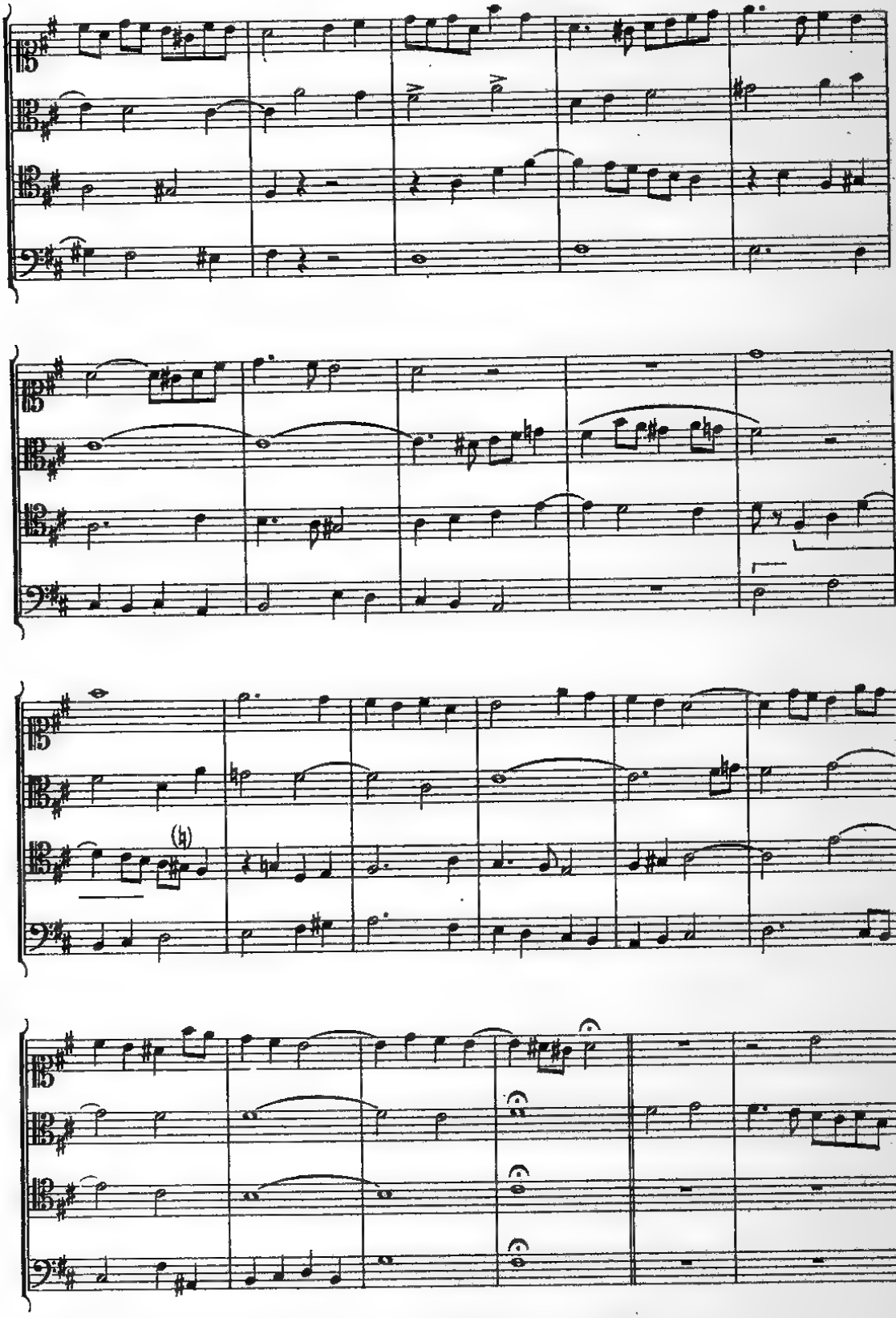


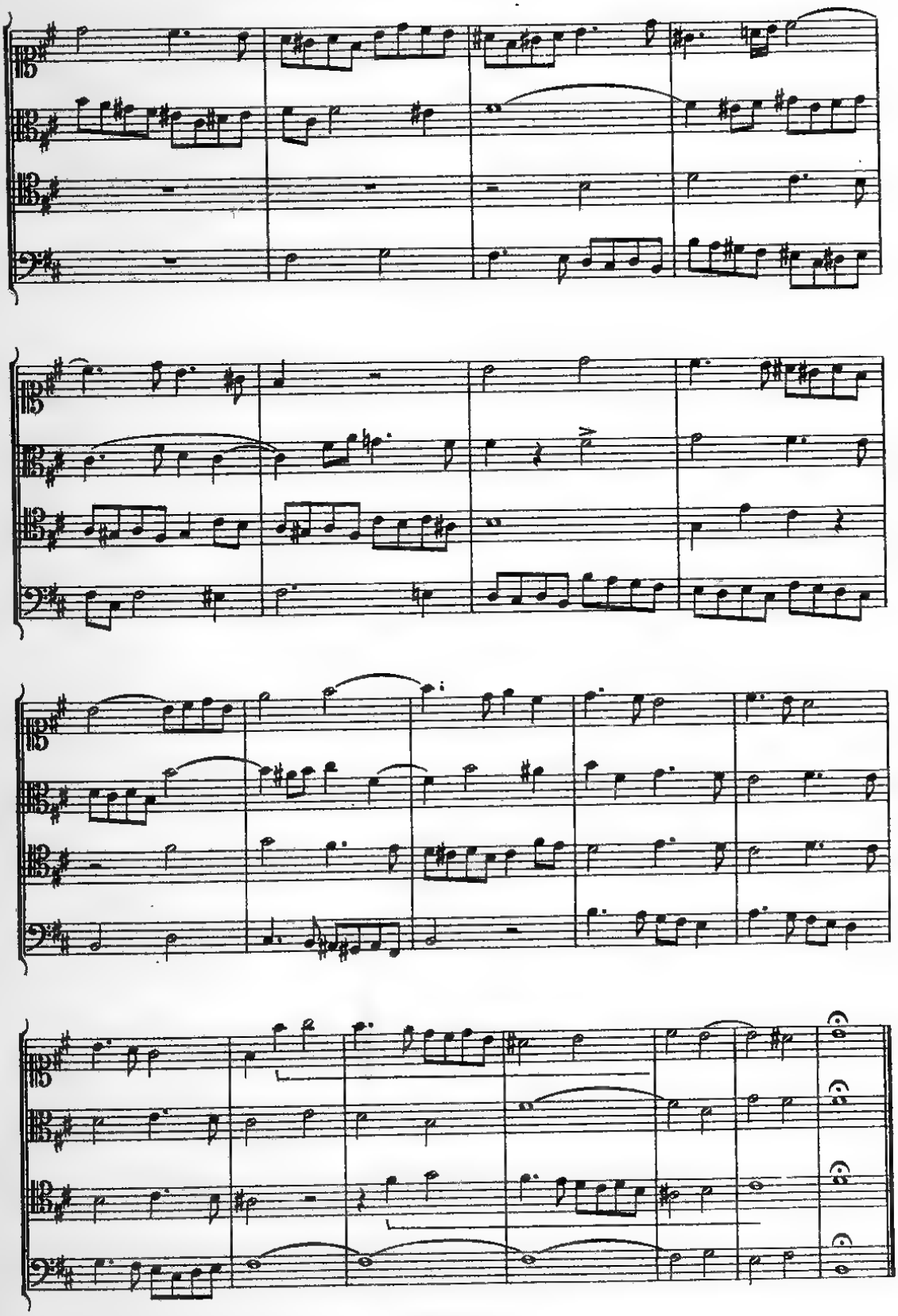

Canone II.
Canone I.
Canone II.
Canone I.

10. Maestoso









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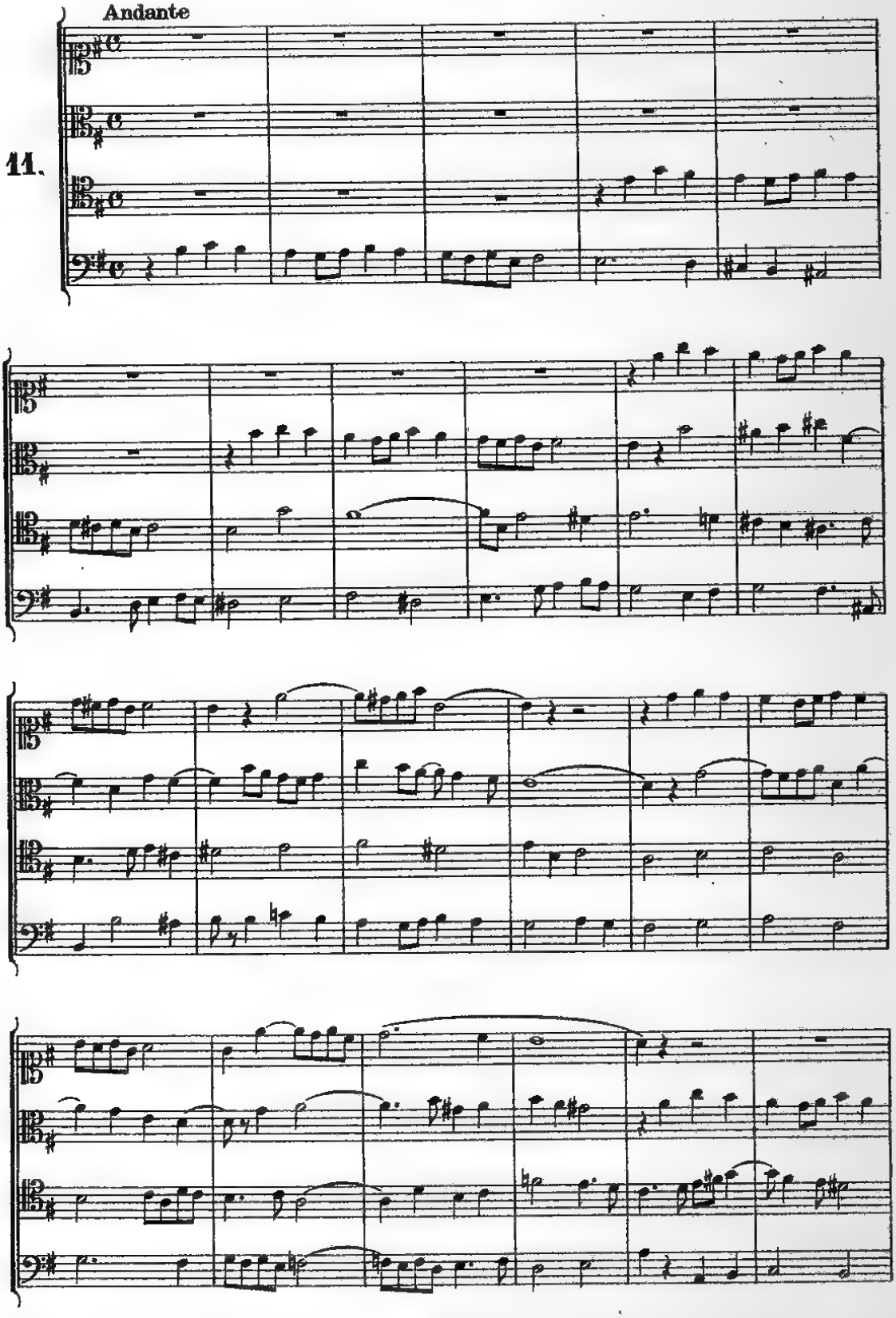

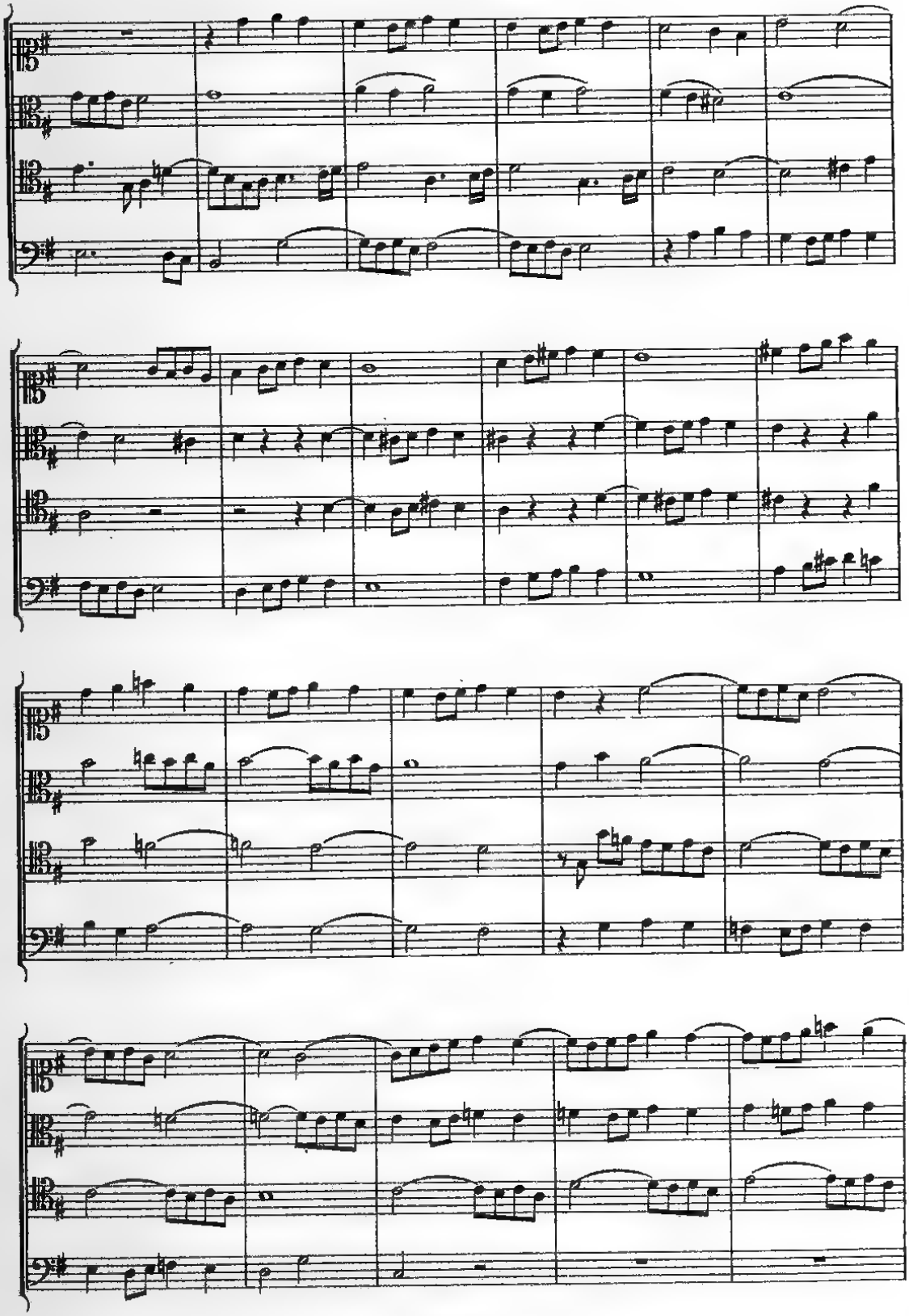

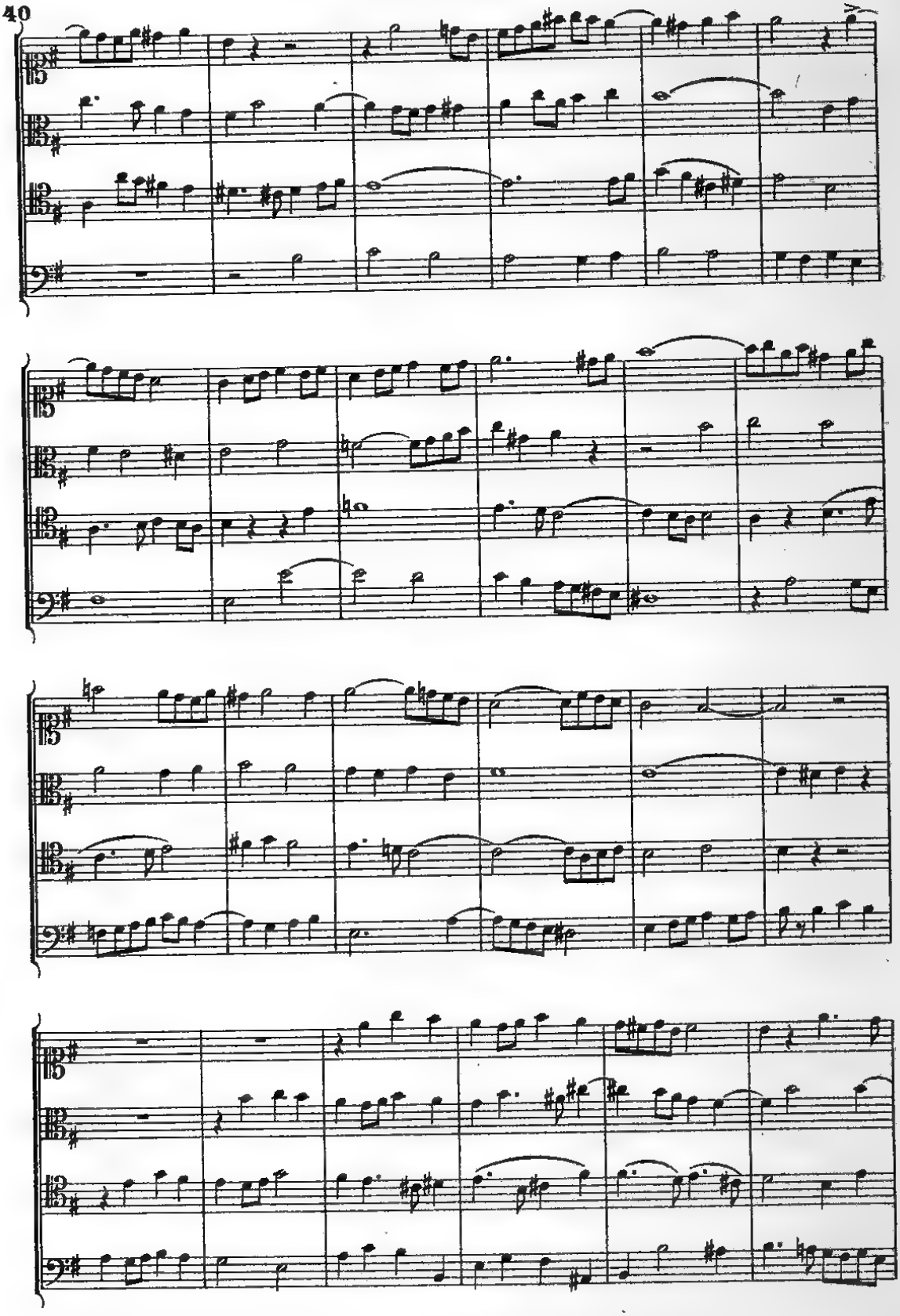

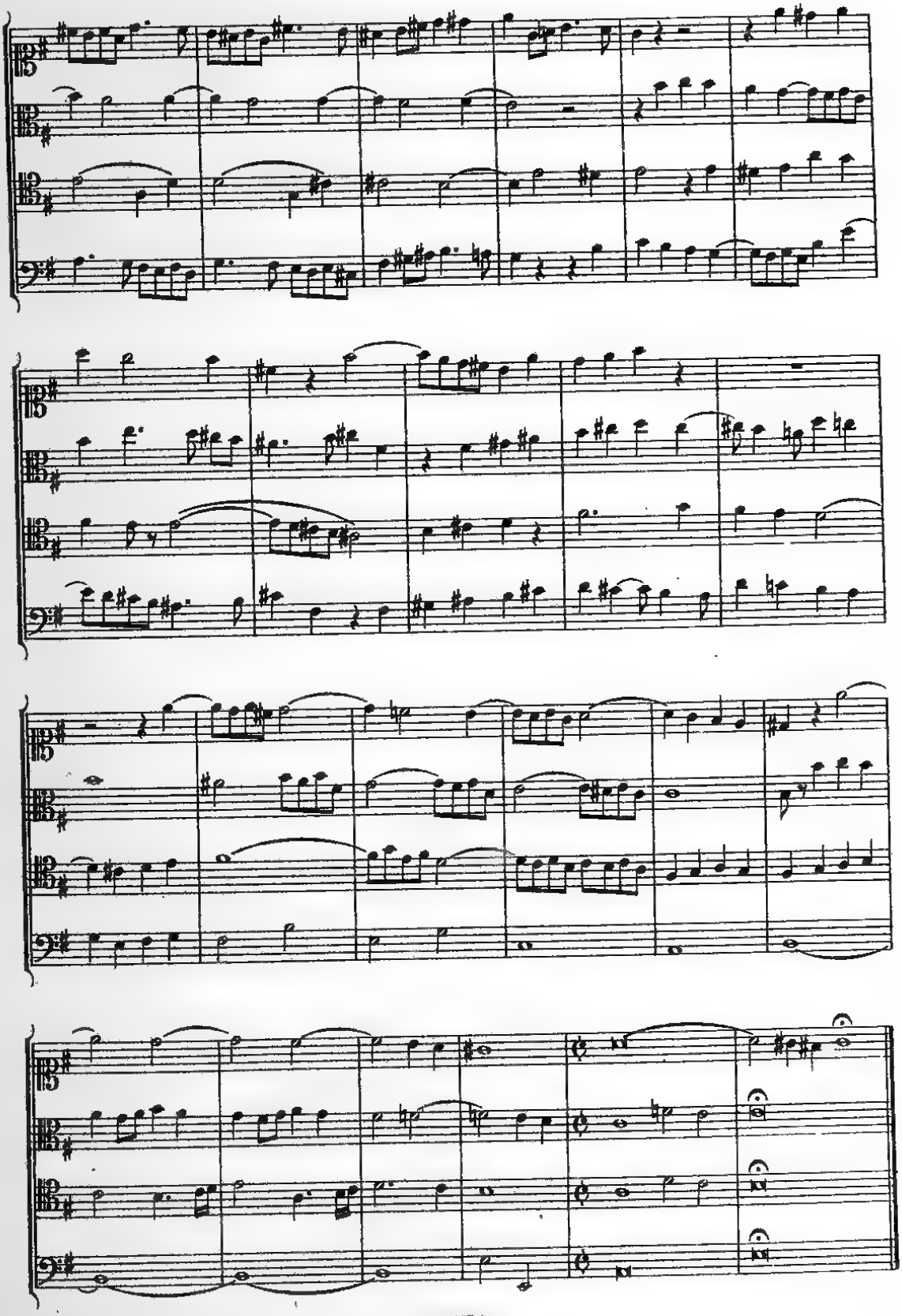

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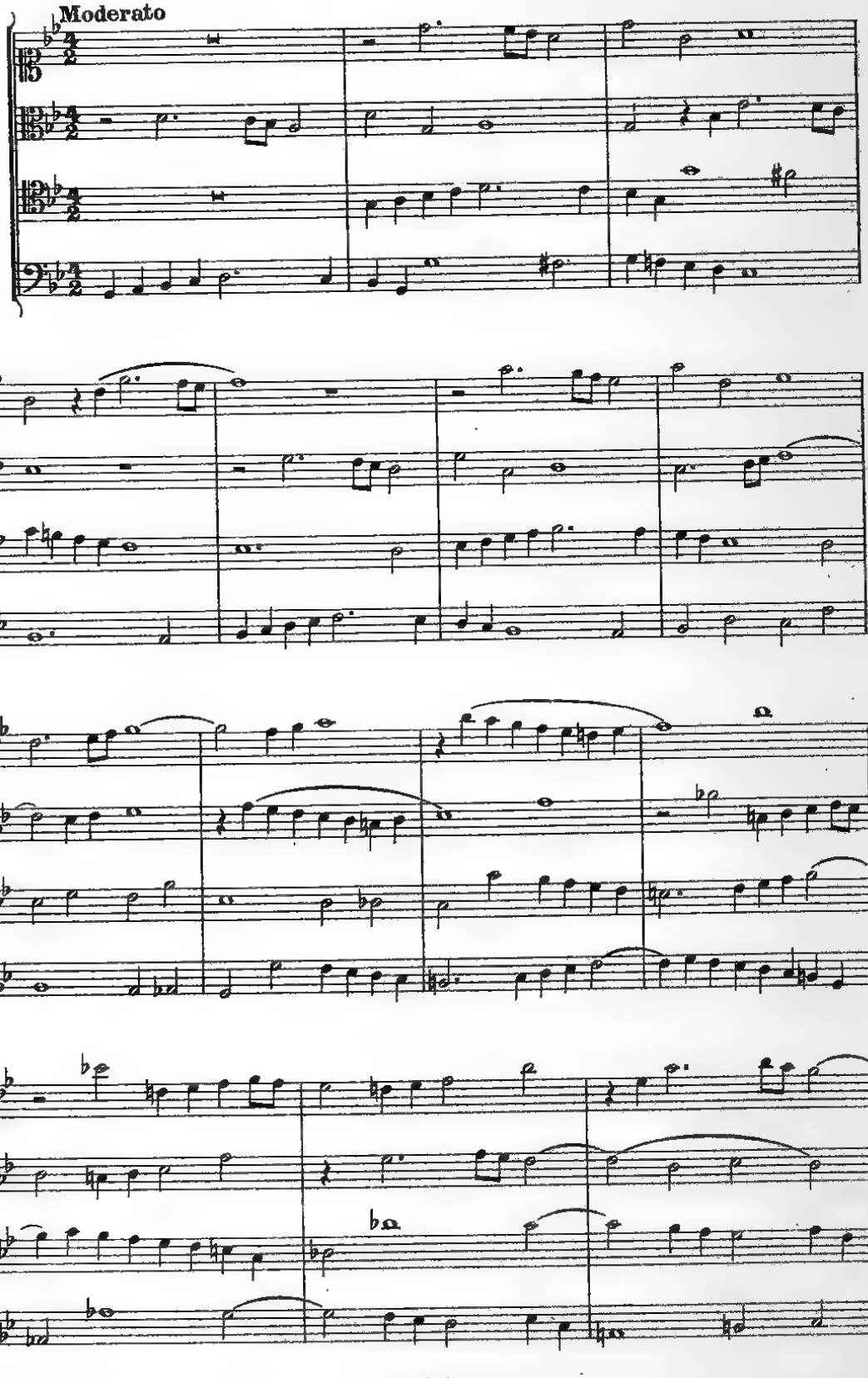

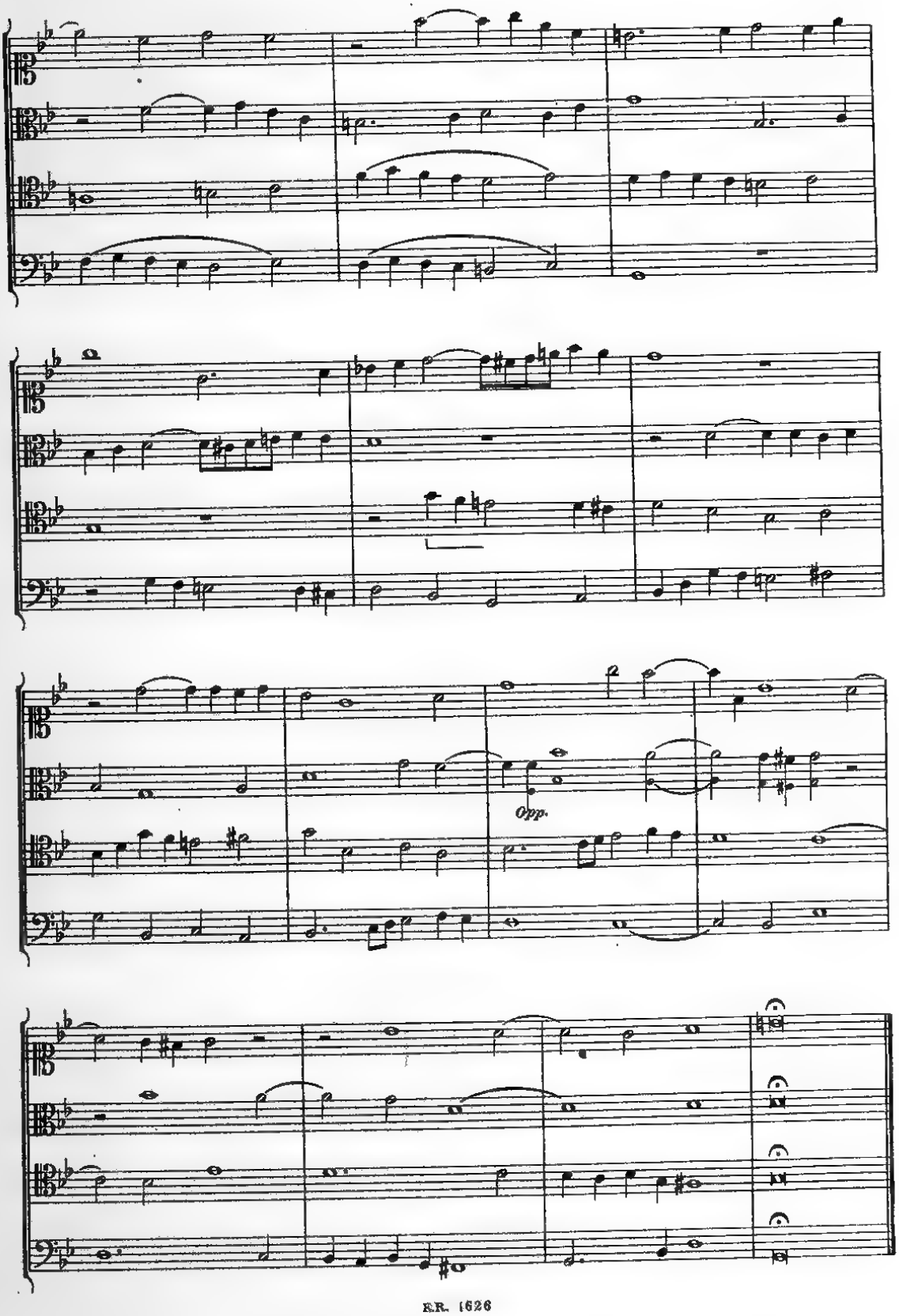
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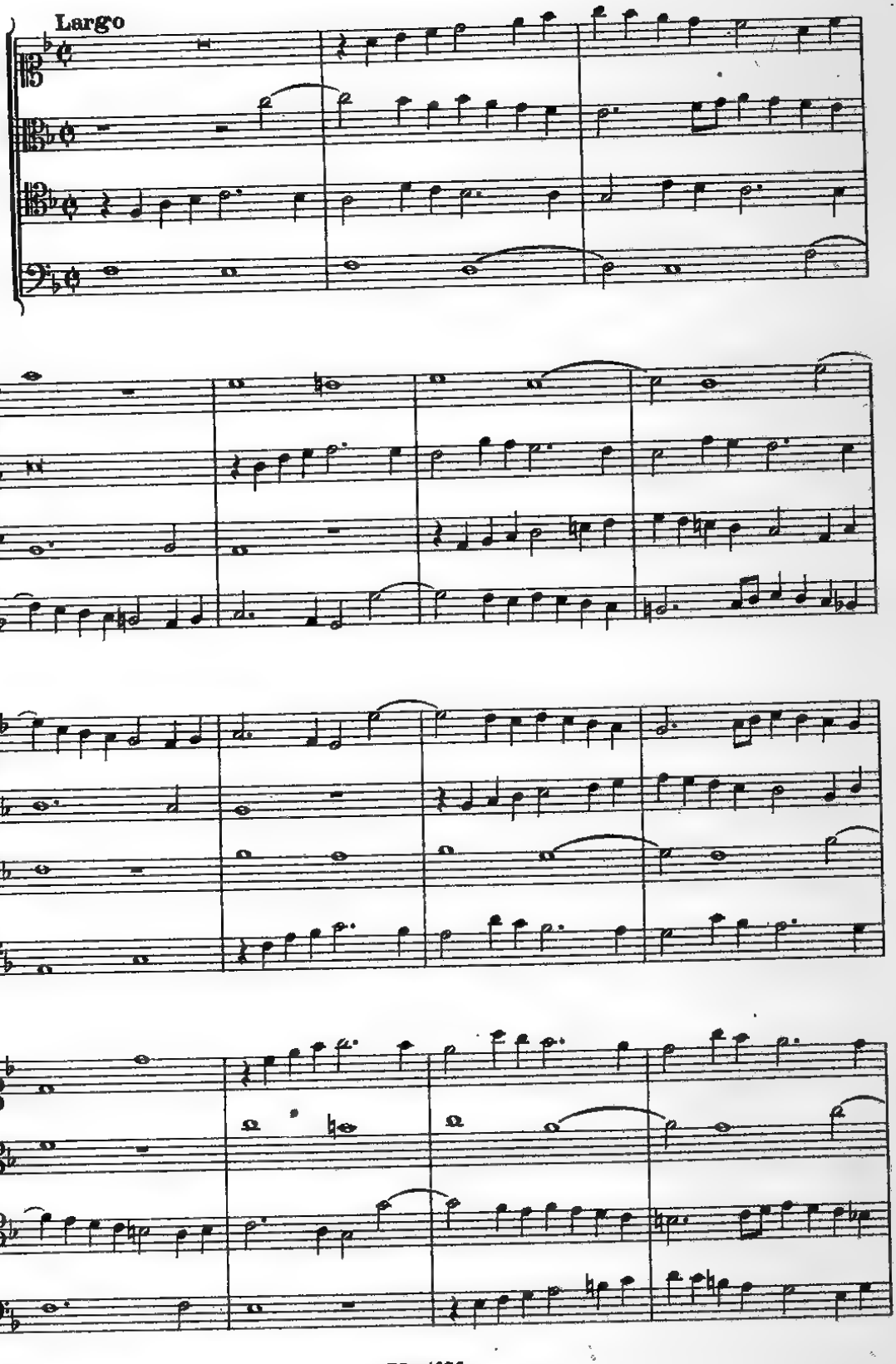
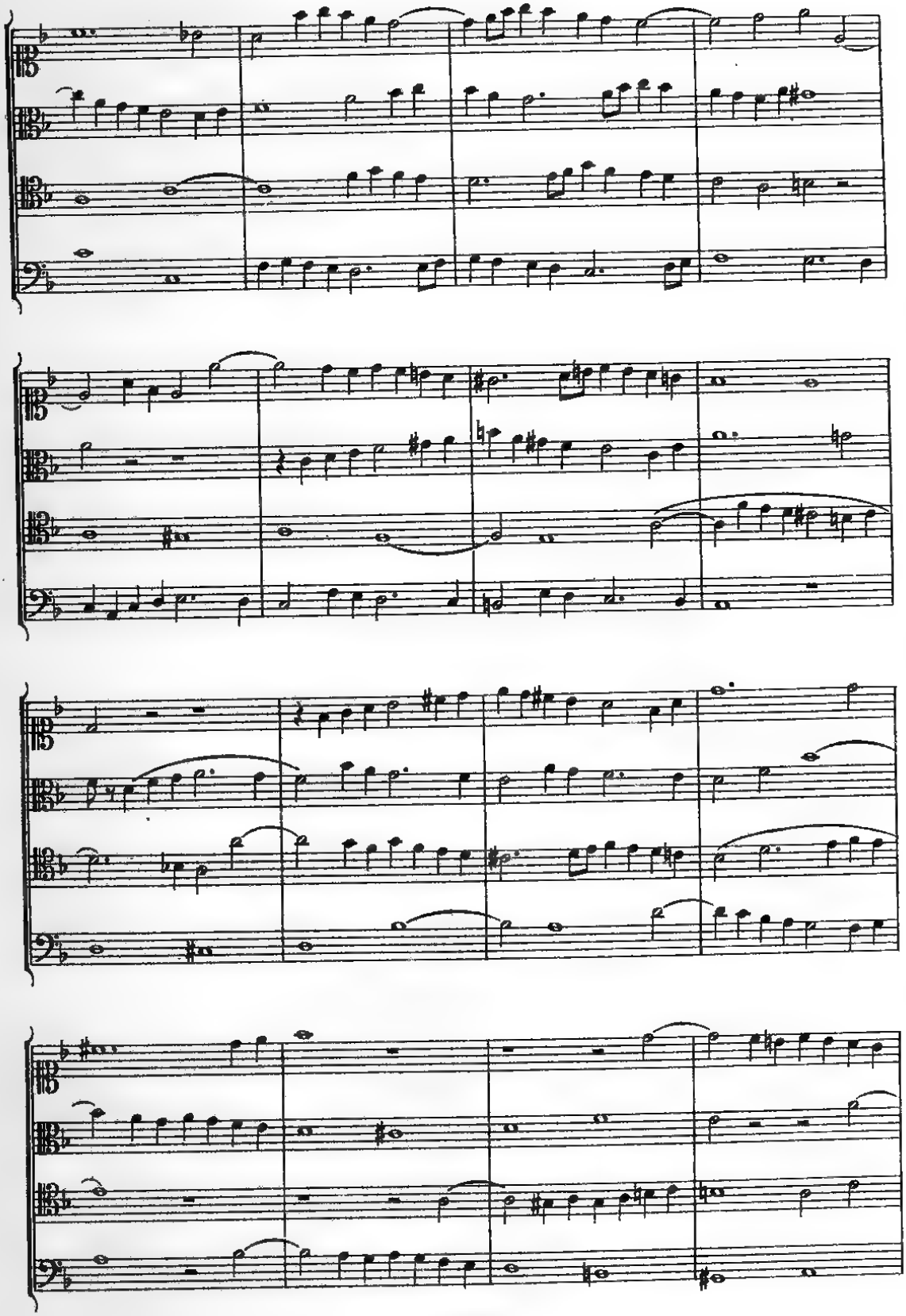
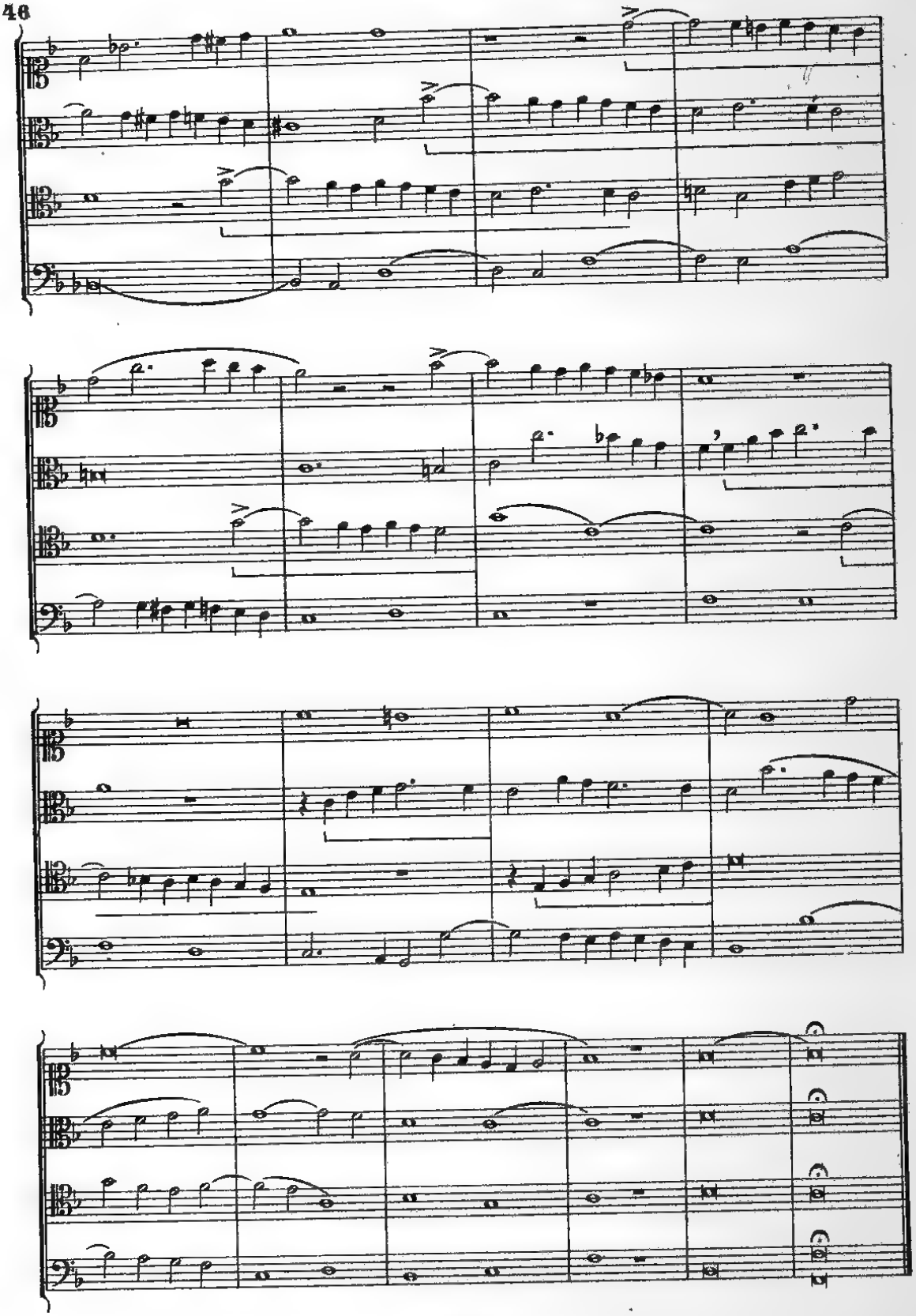
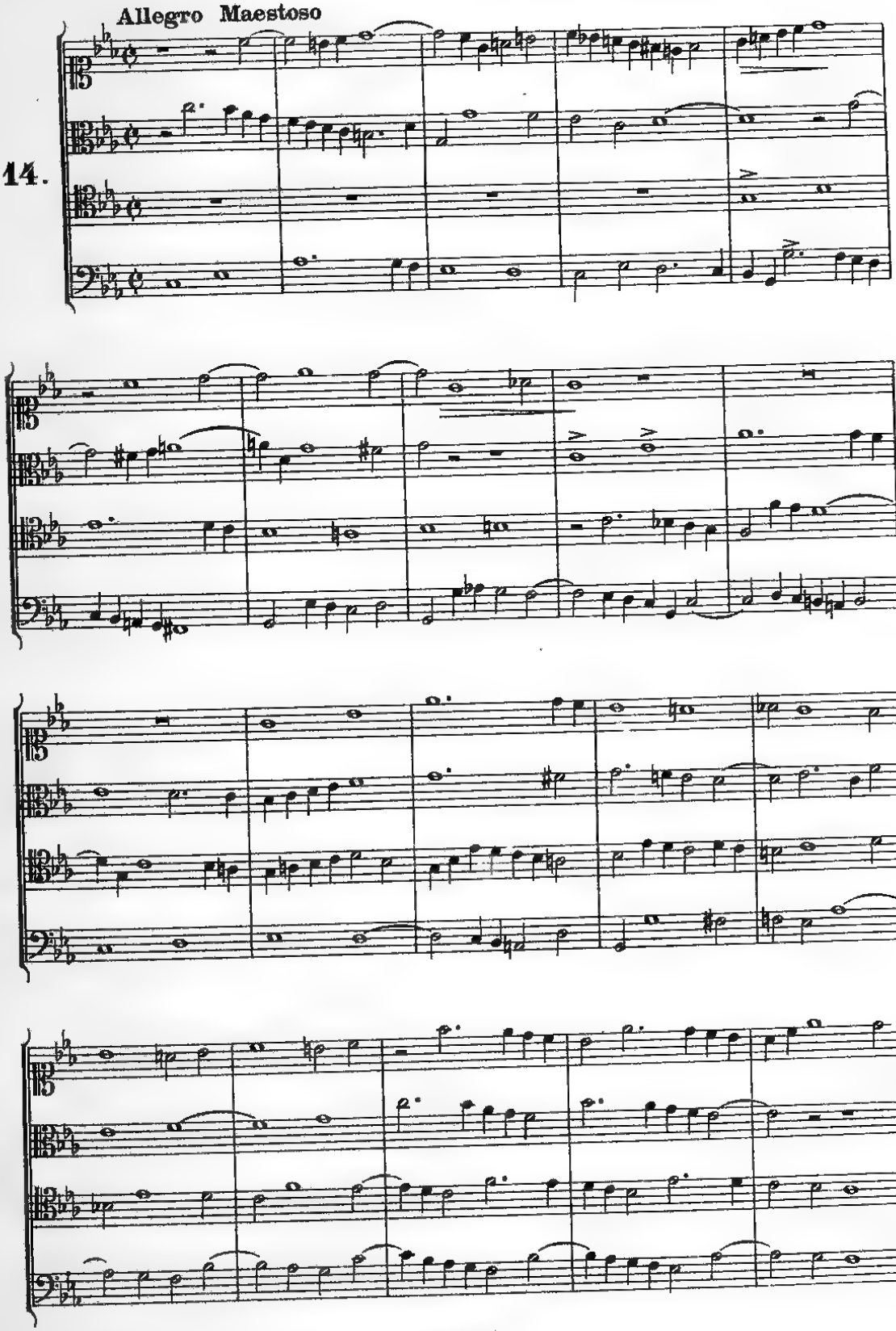


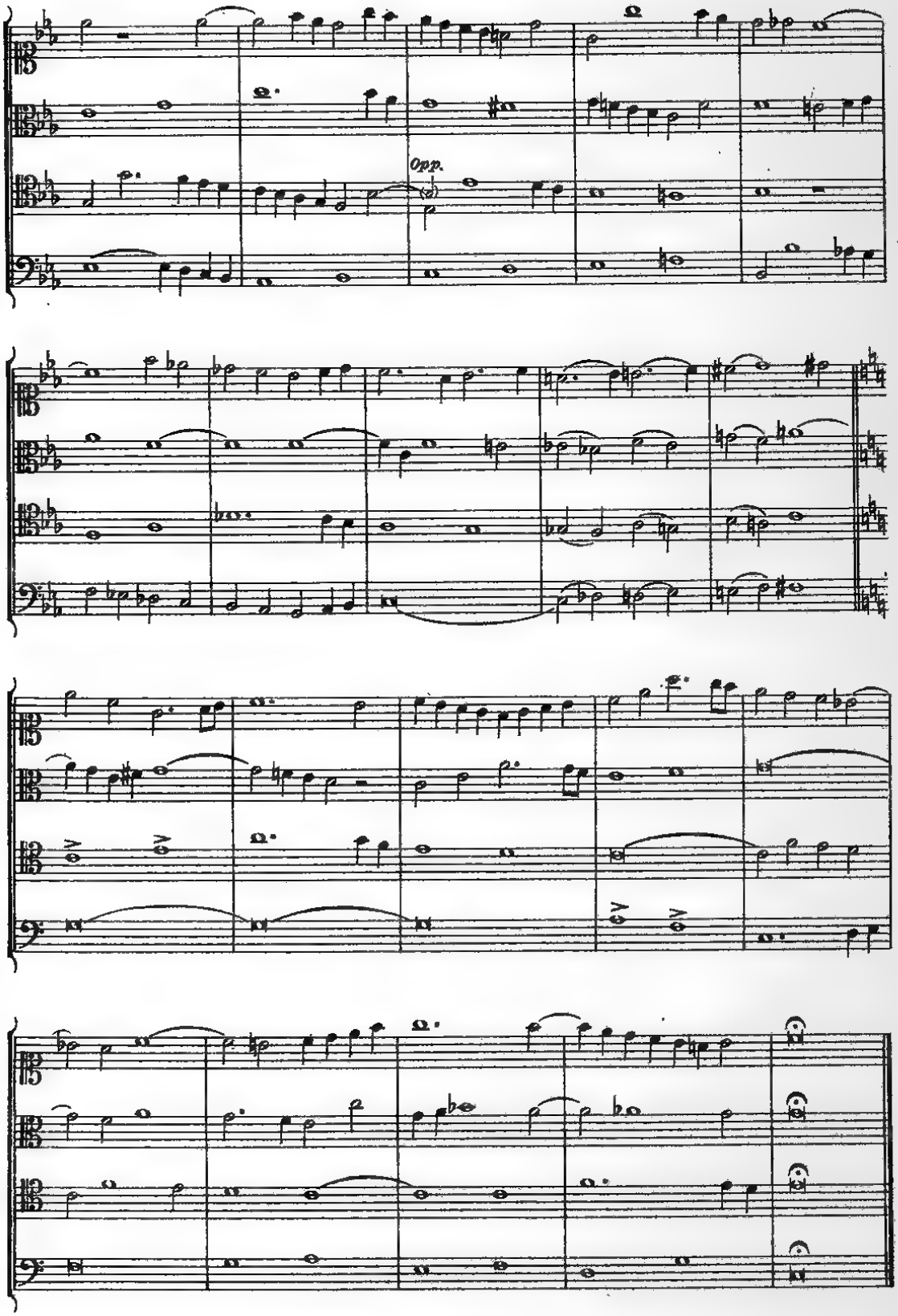




14.

Allegro Maestoso

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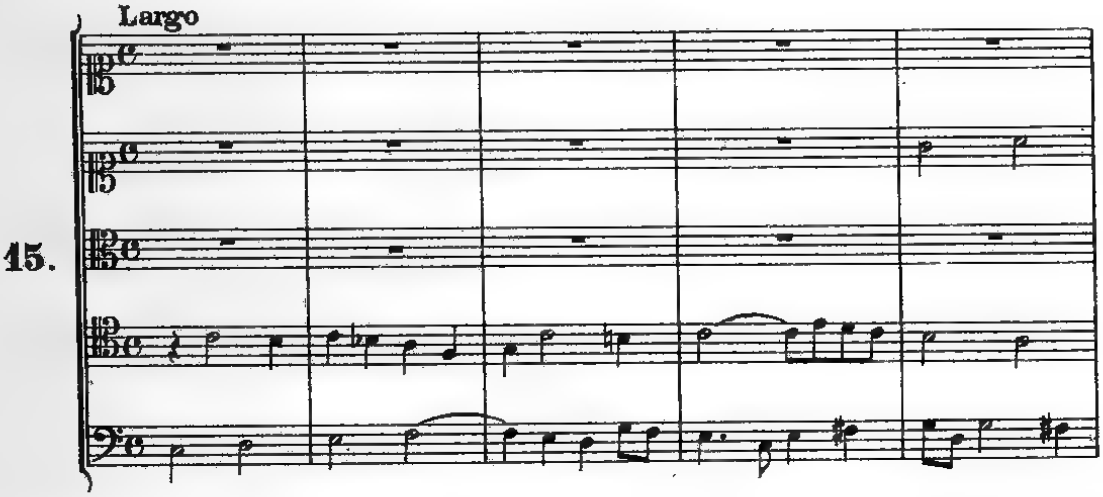
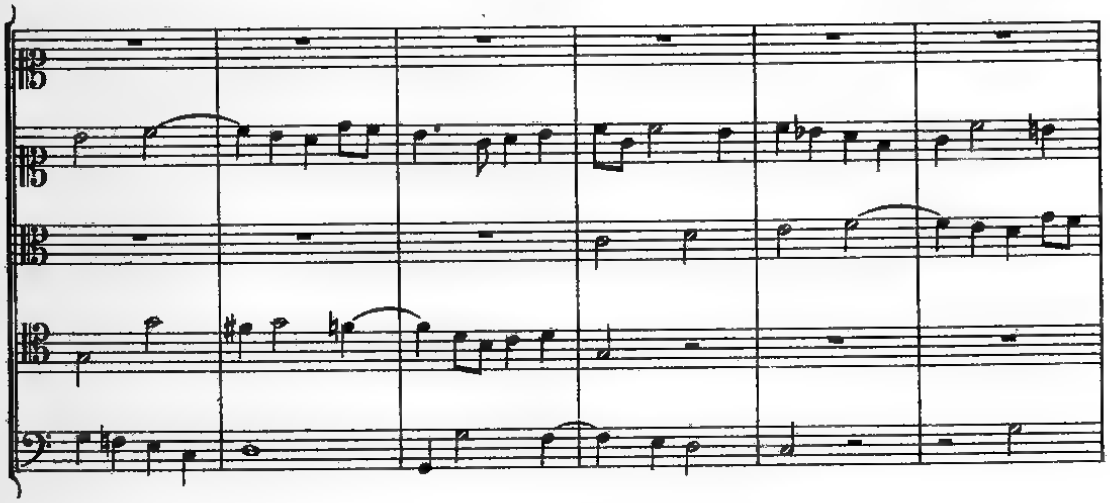
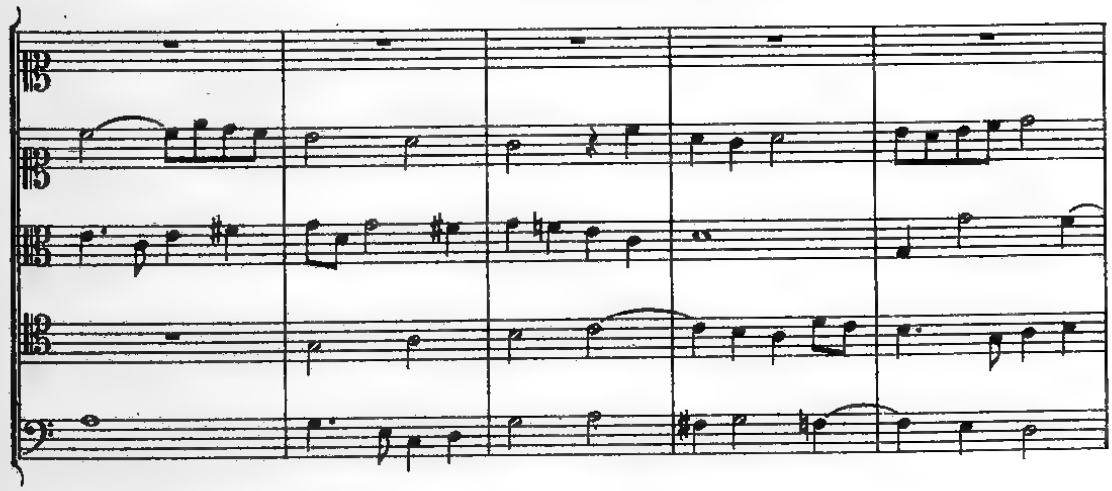
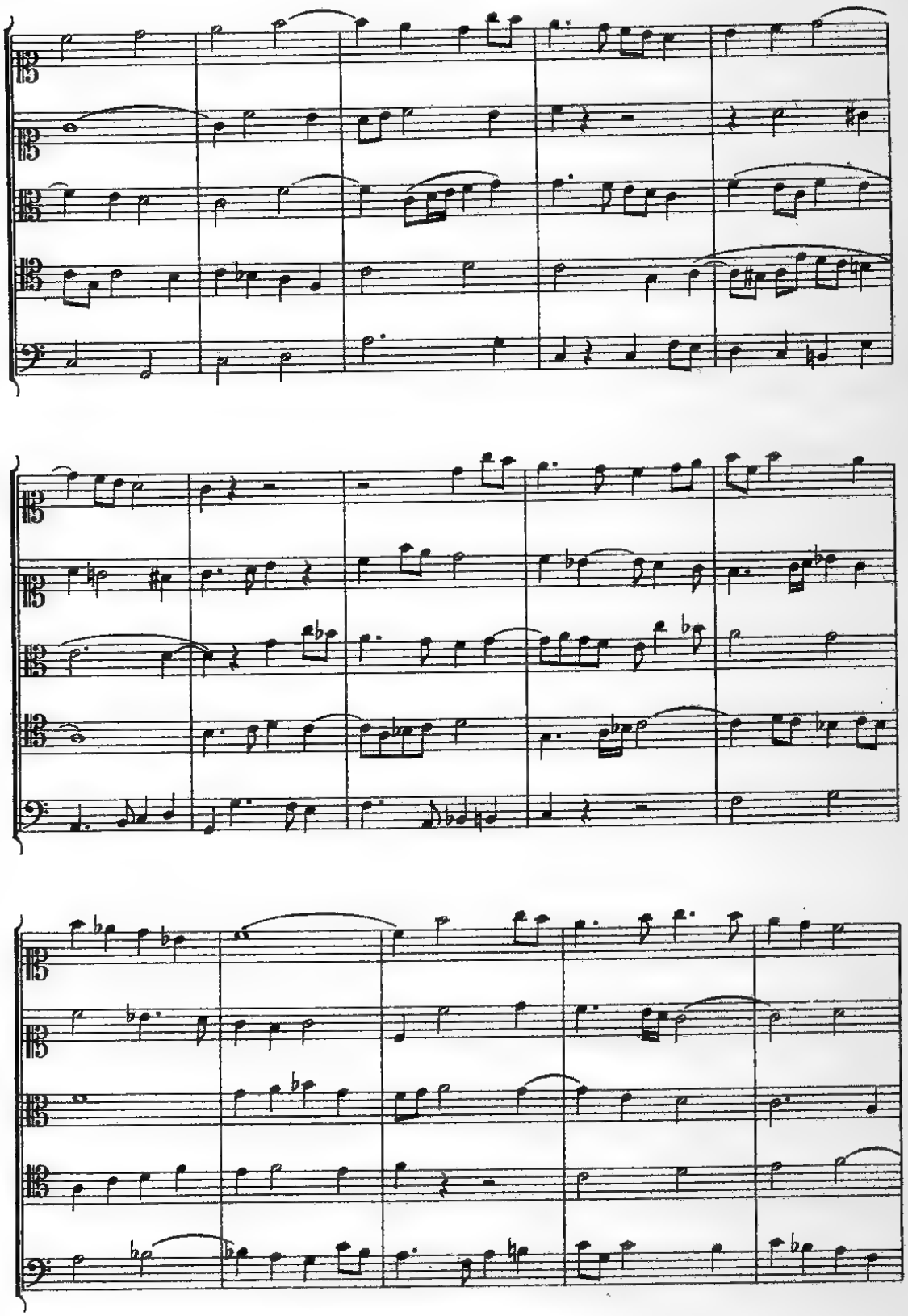
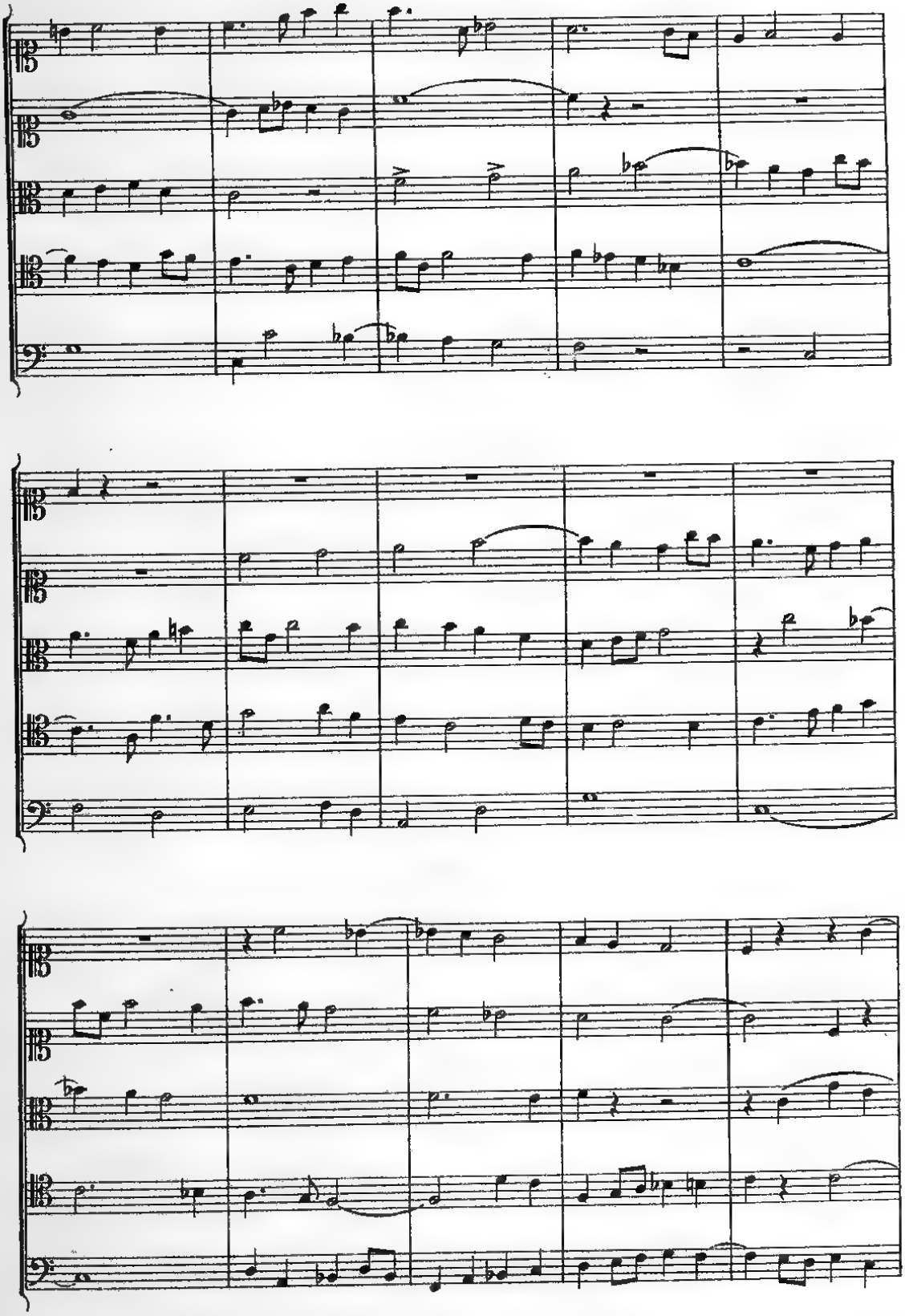
15. Largo

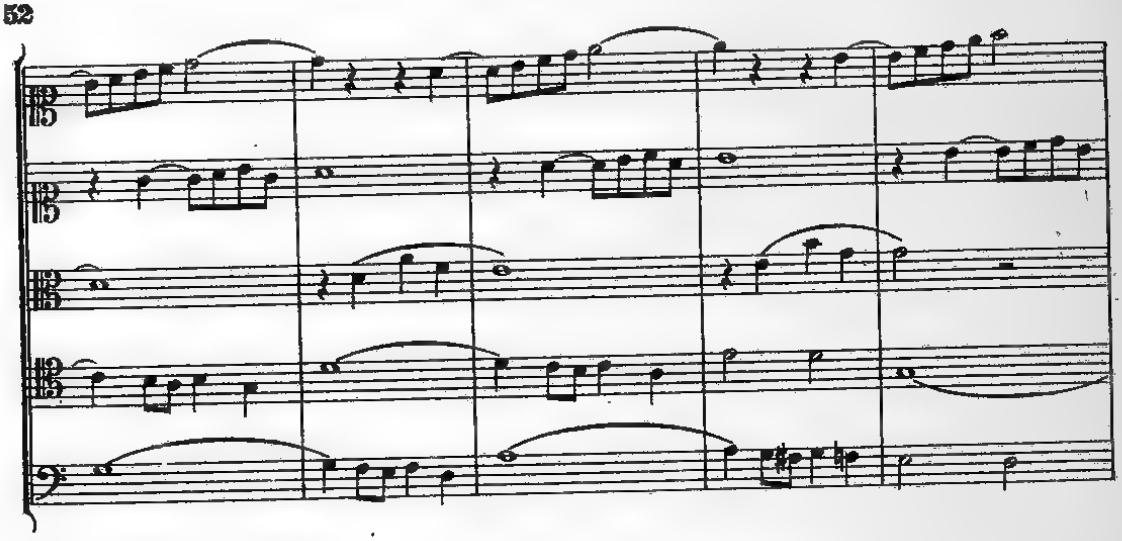


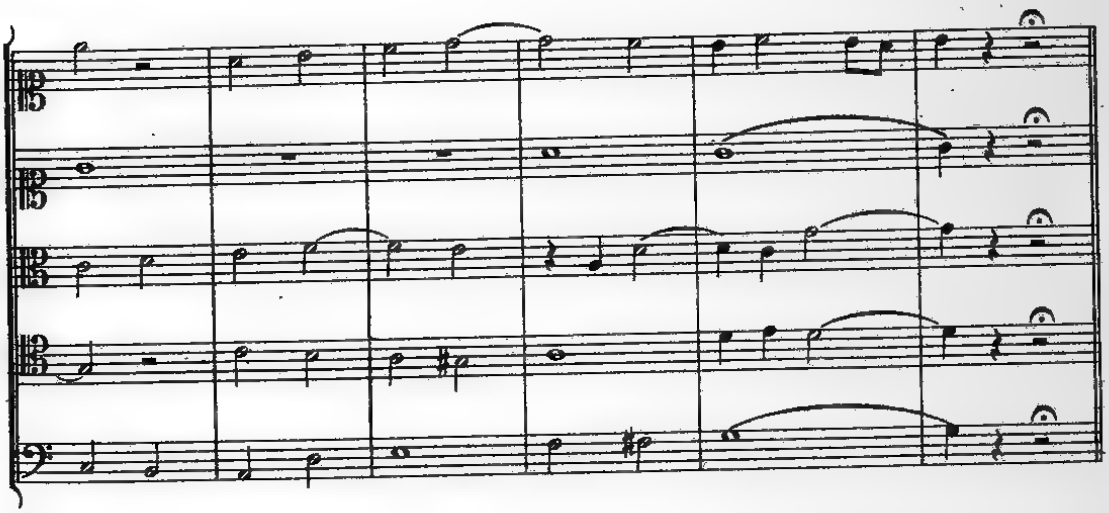


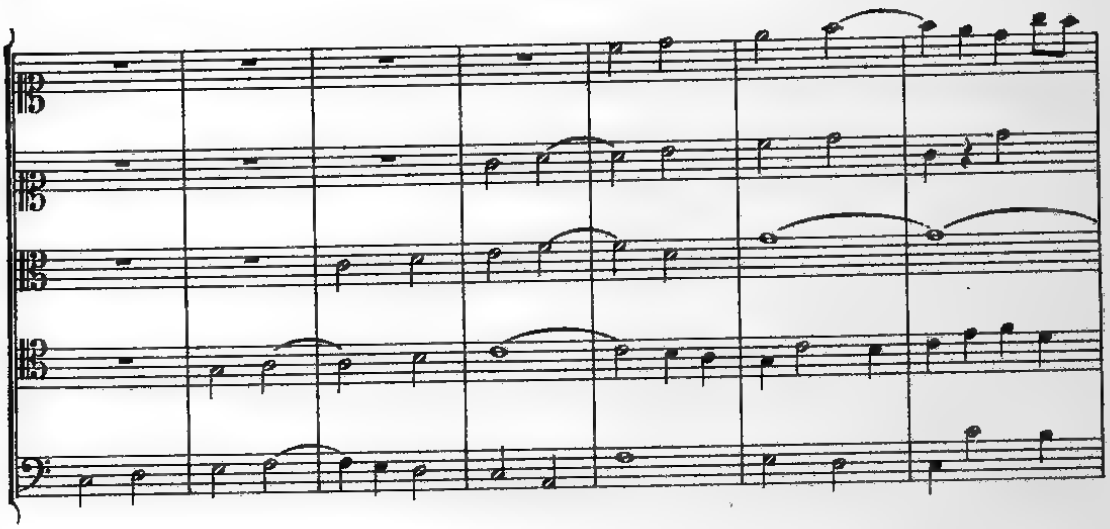


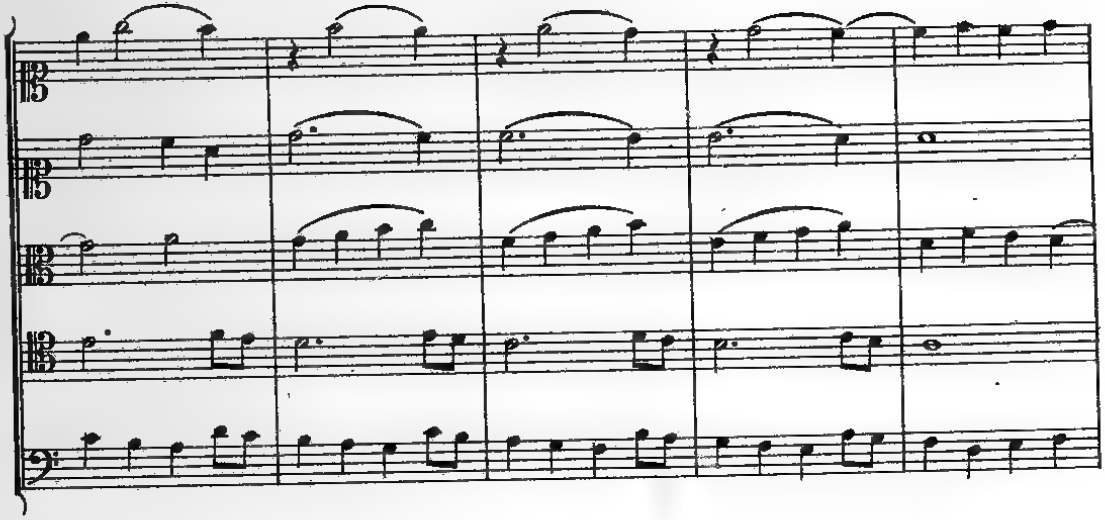


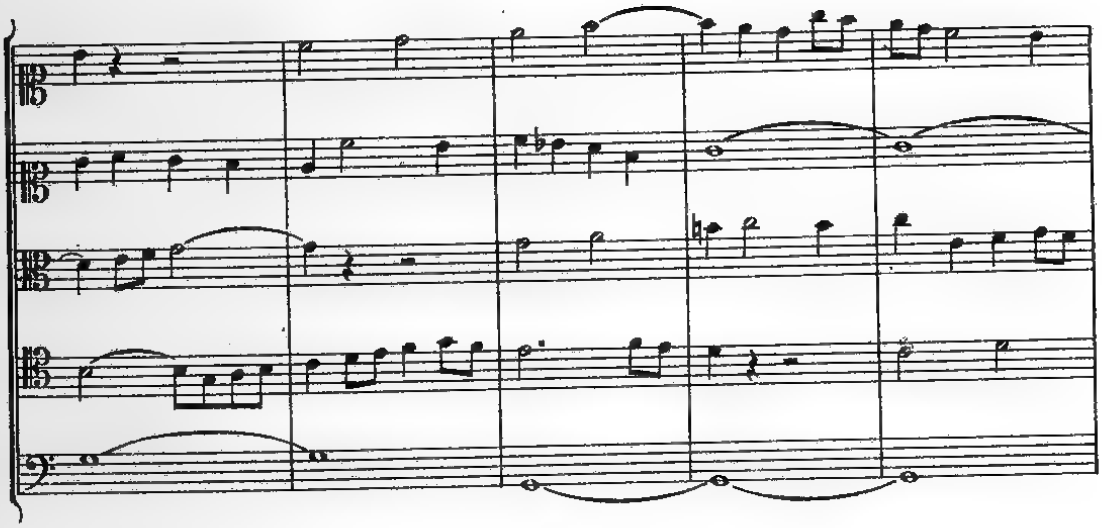


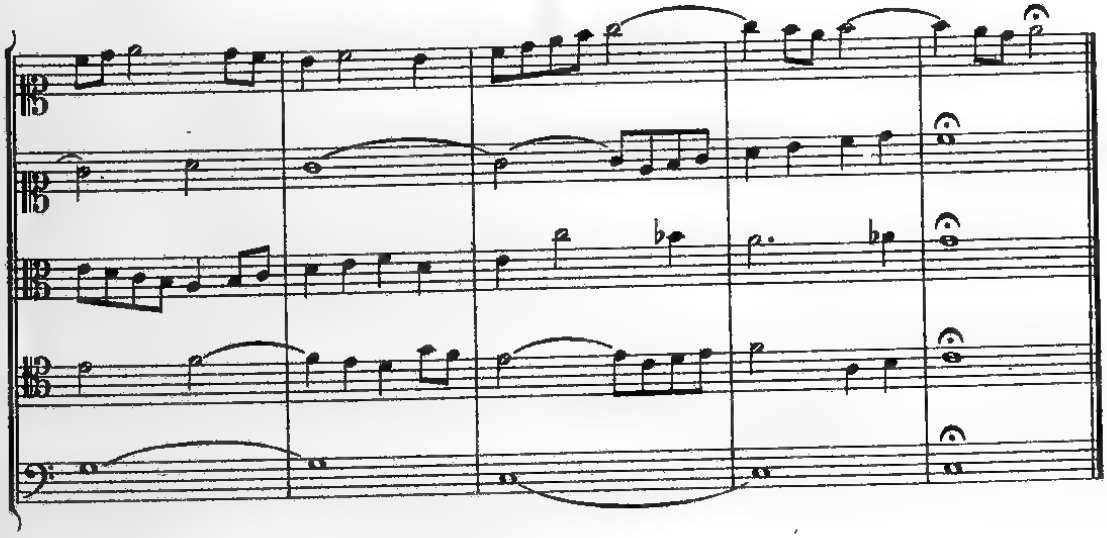






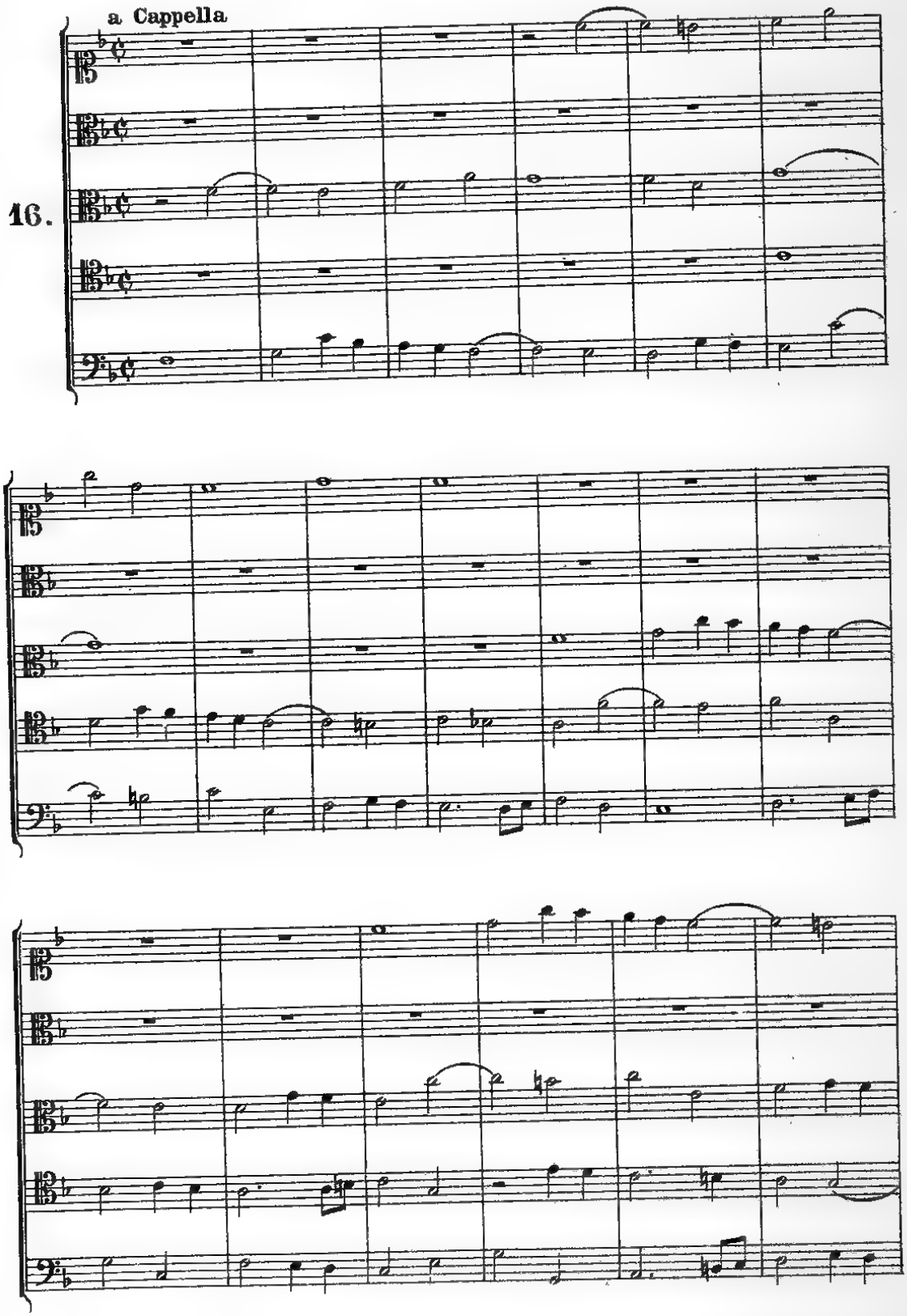


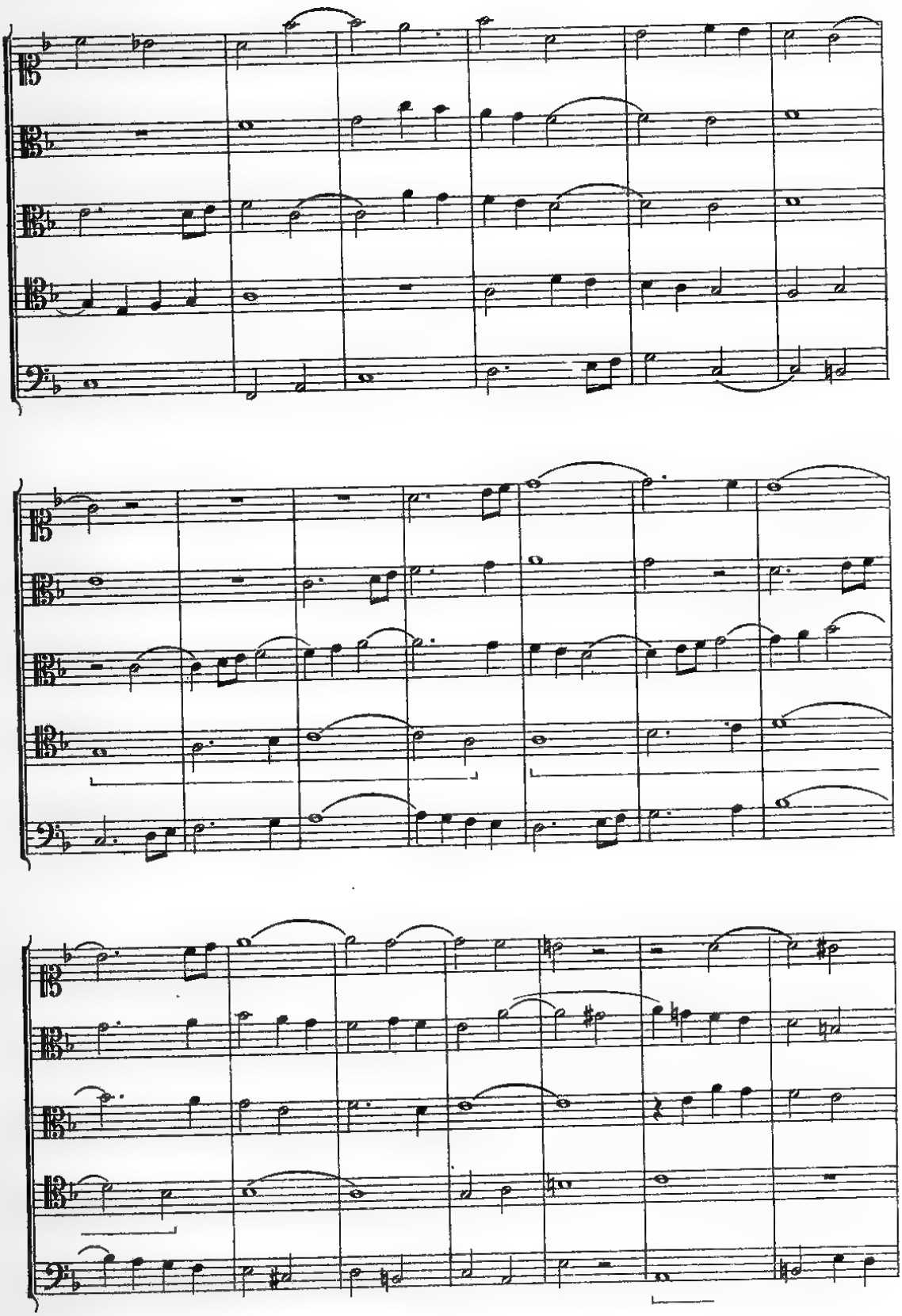


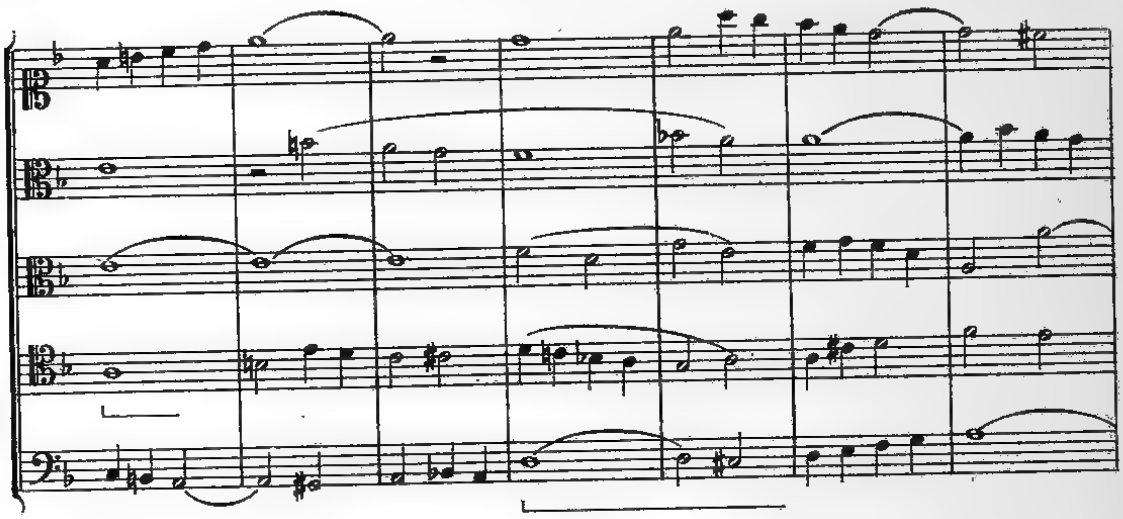


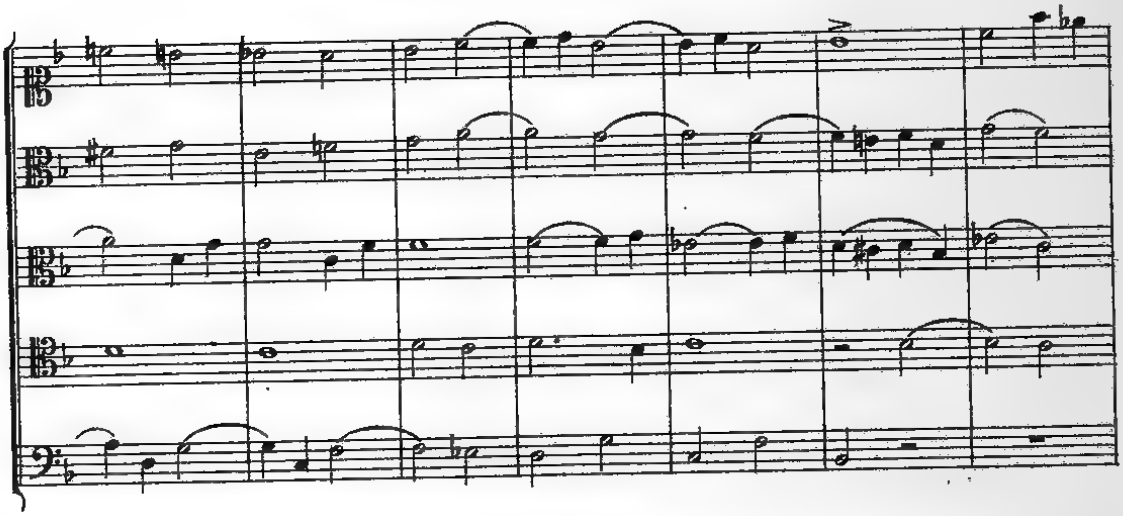
16.

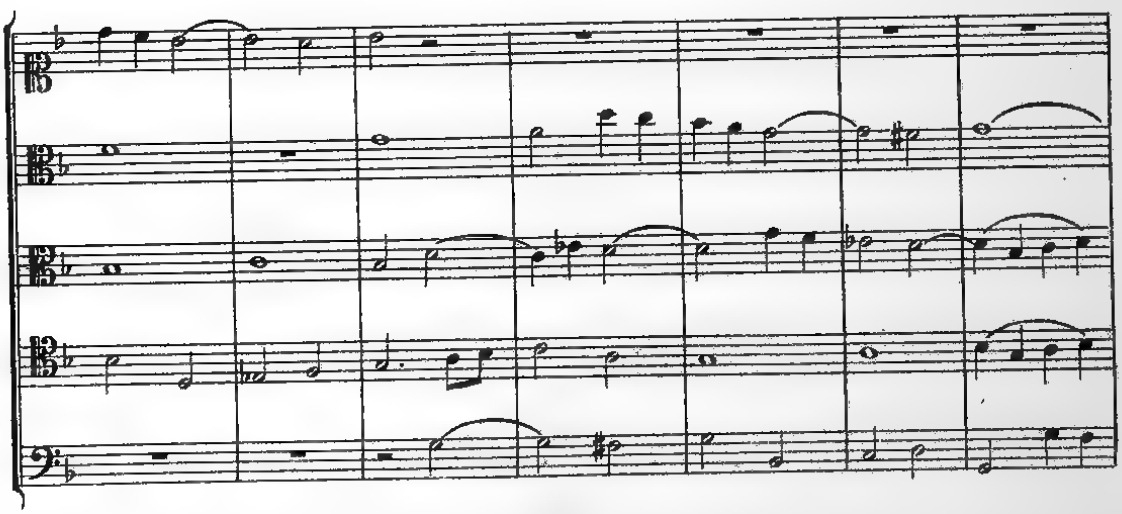
a Cappella

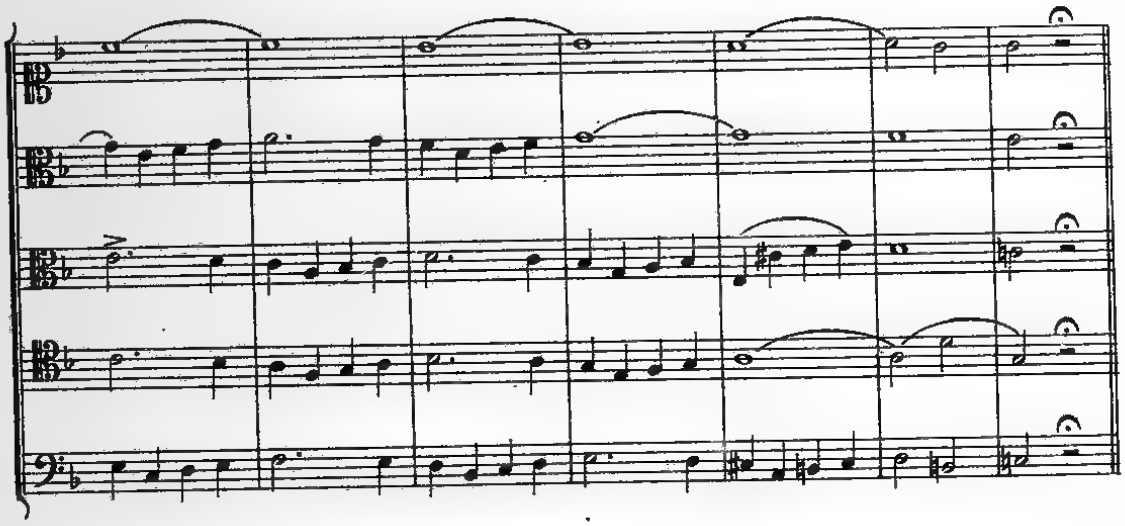


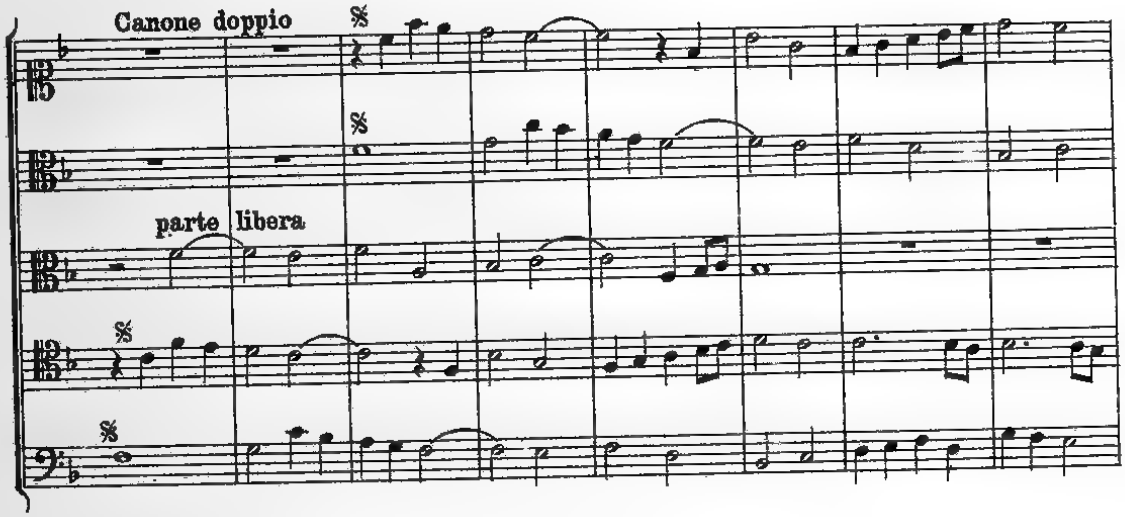


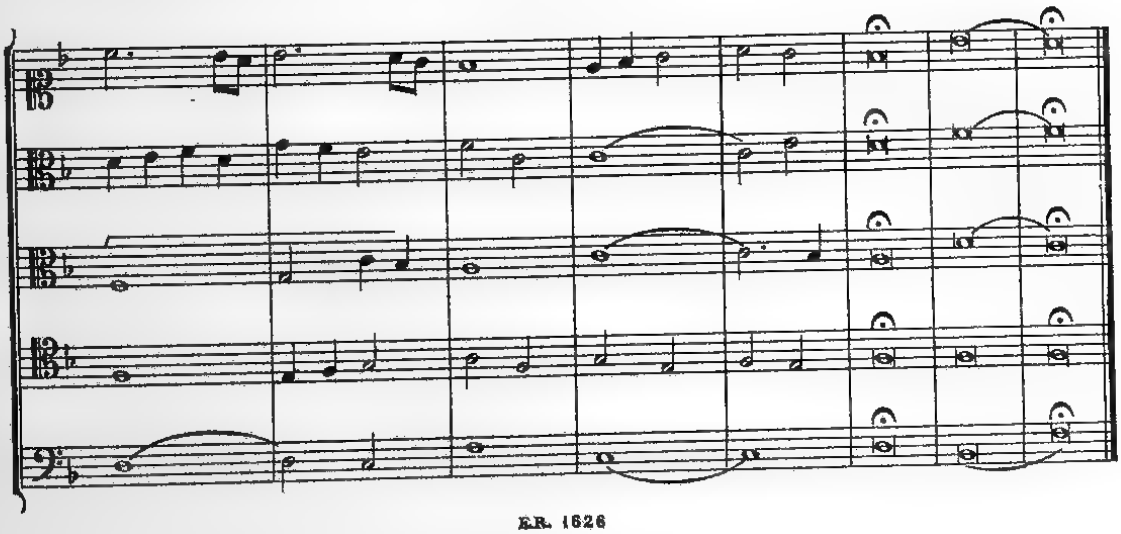






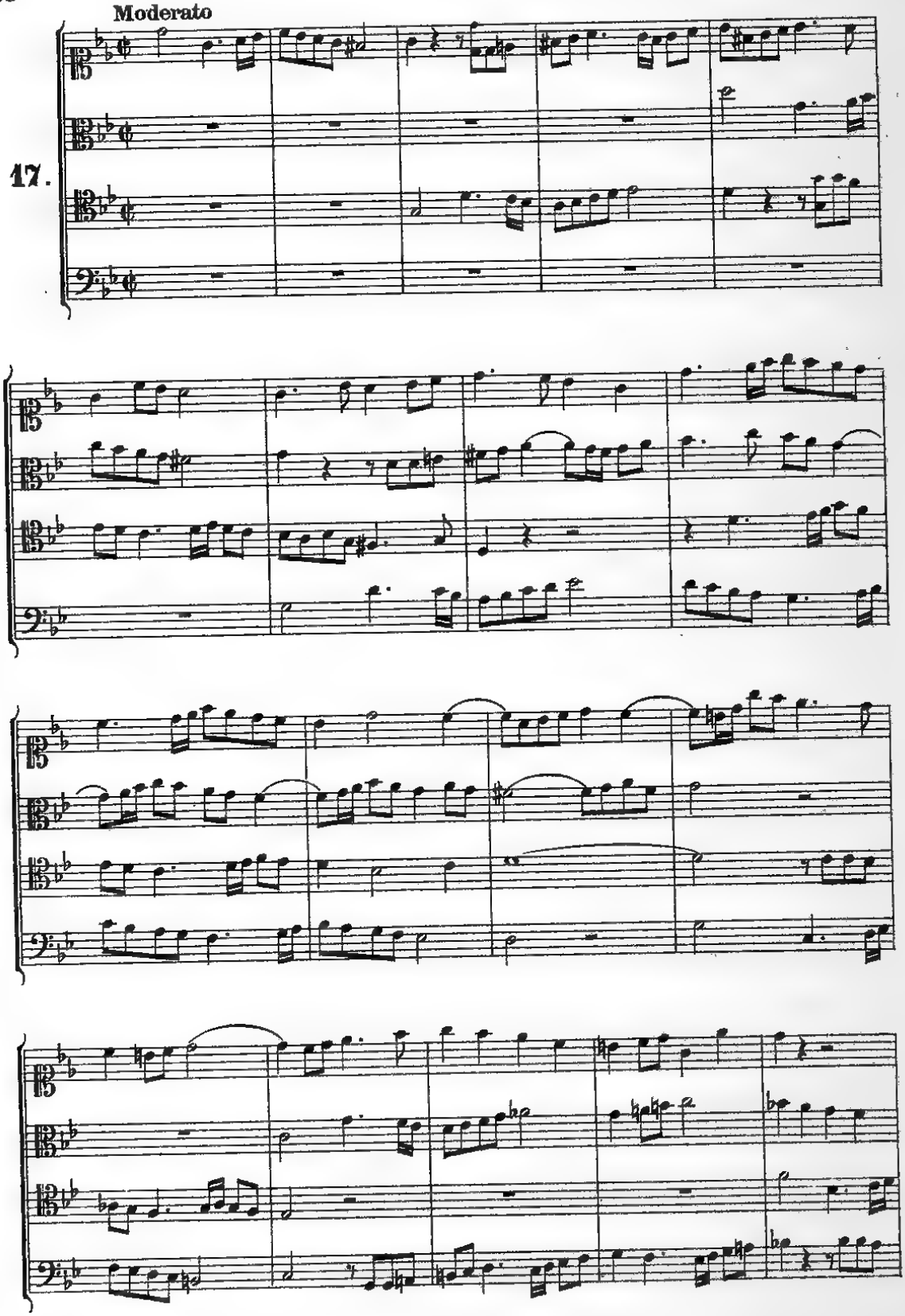


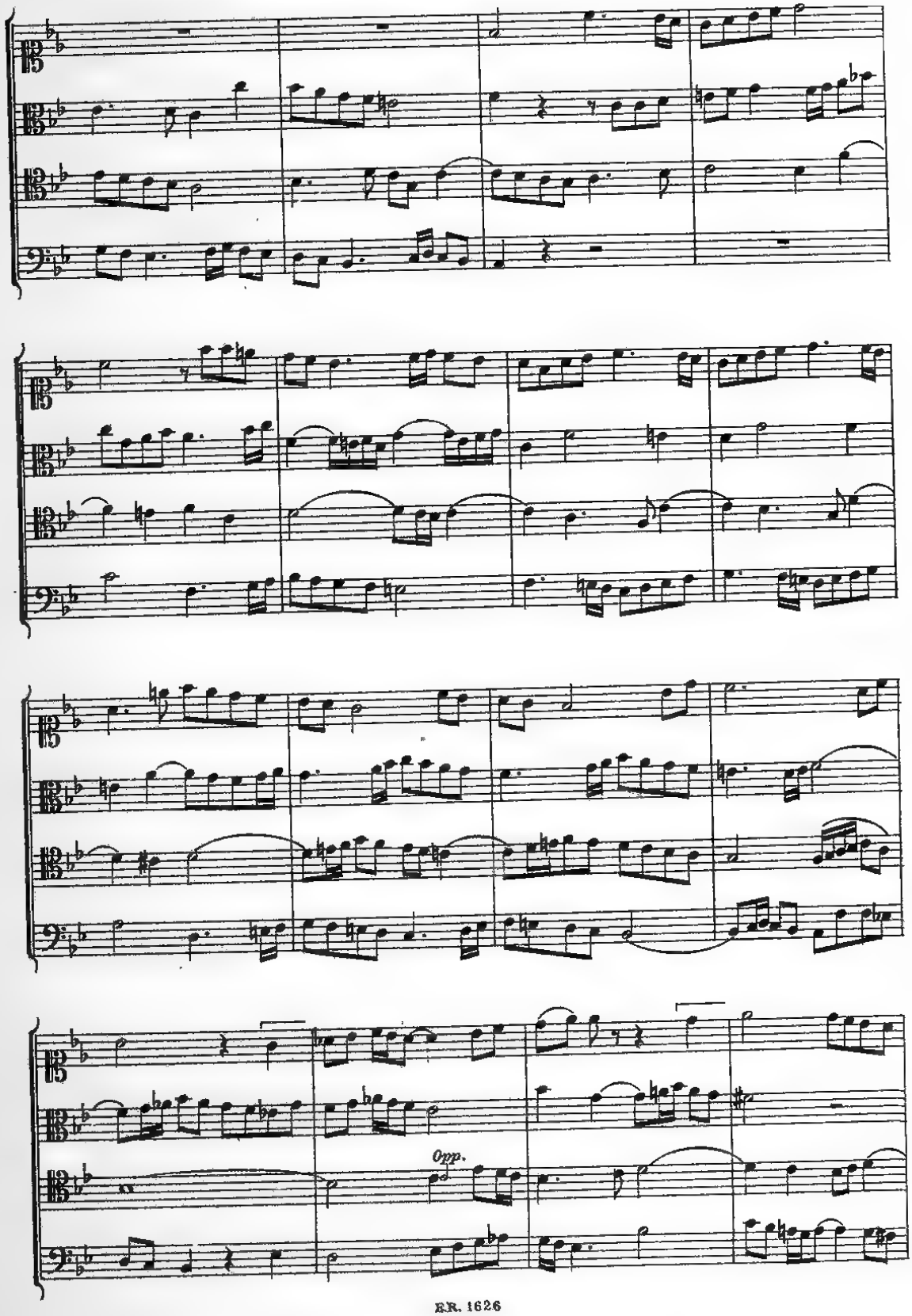

Canone doppio
parte libera



Moderato

17.

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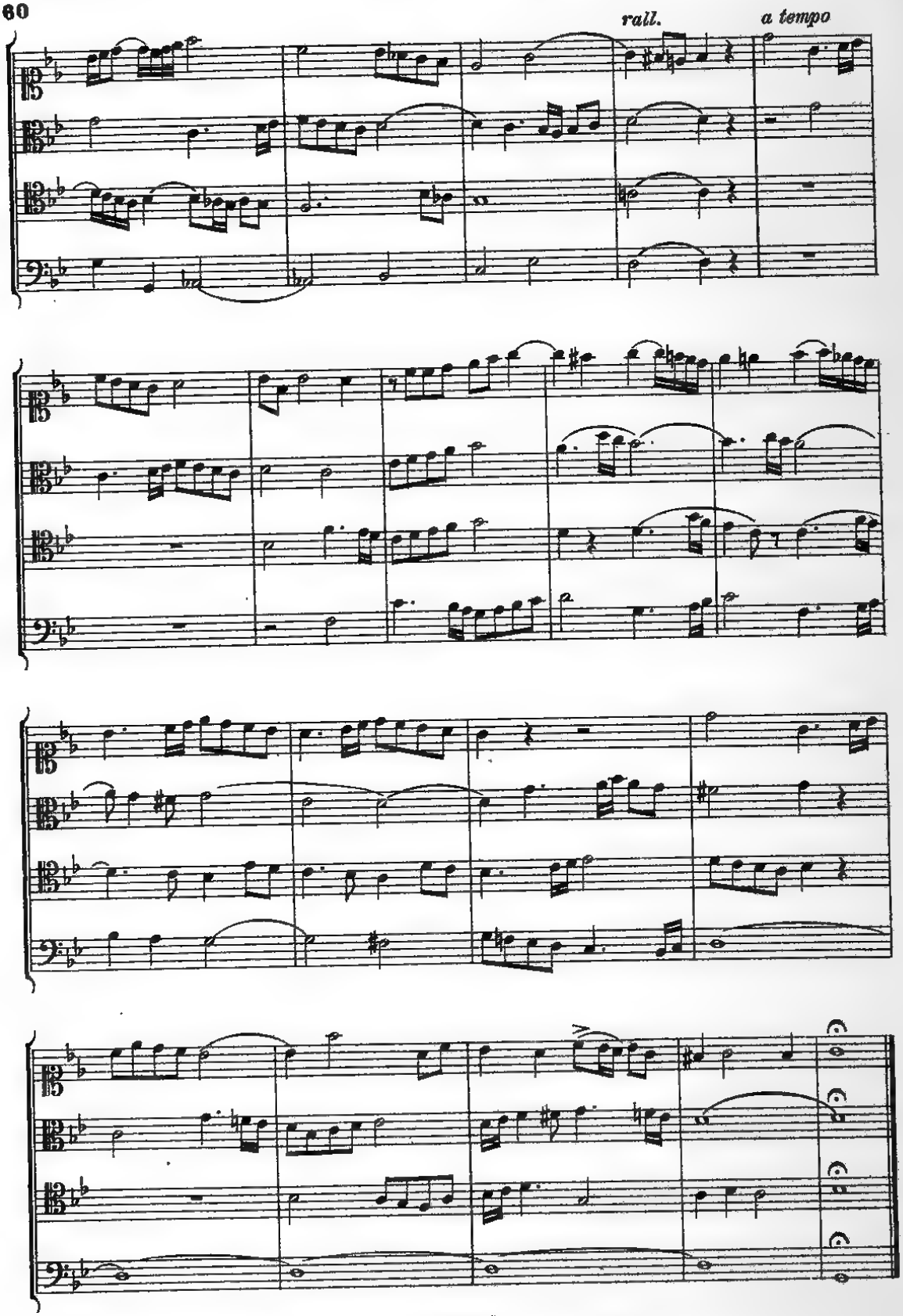
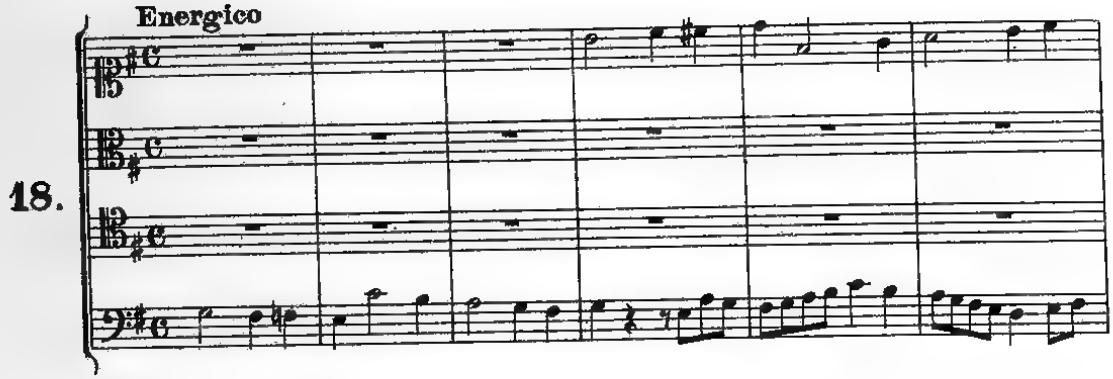
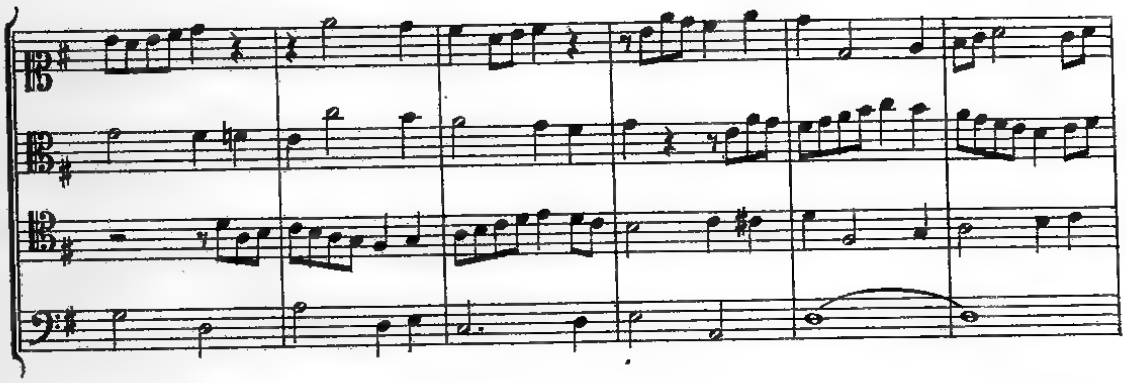
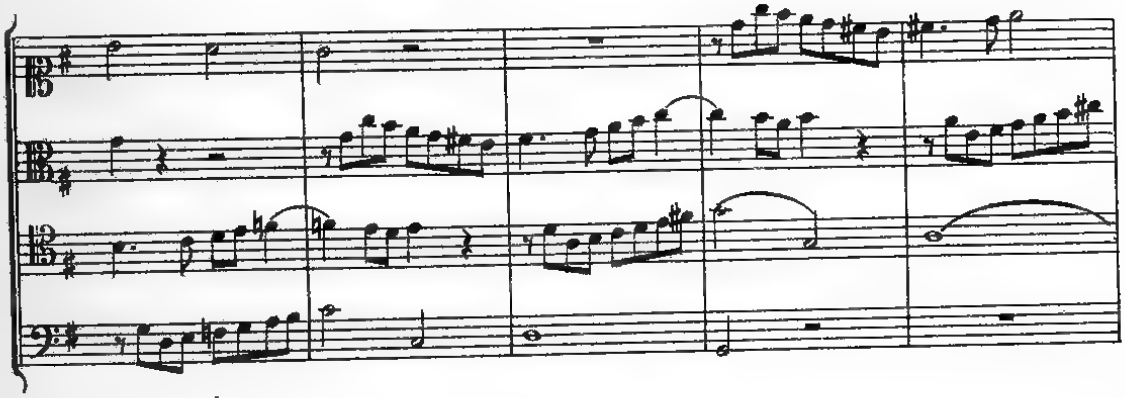
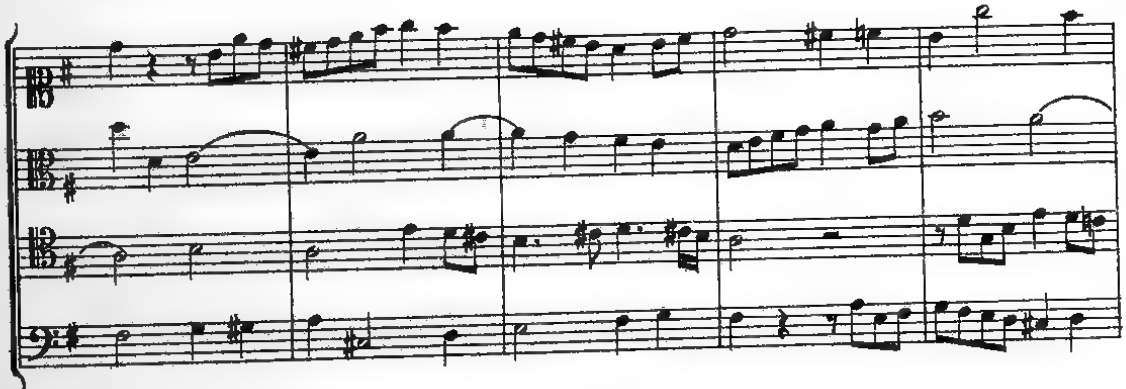

rall.
a tempo

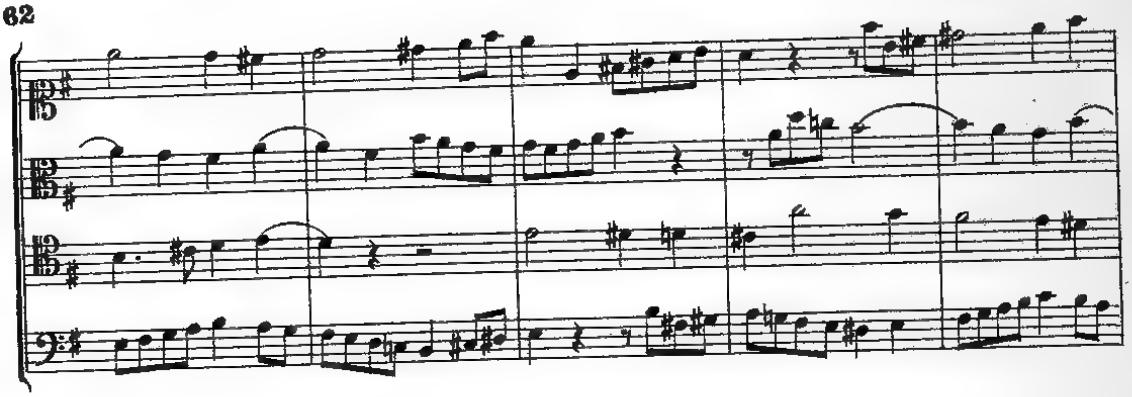
18. Energico

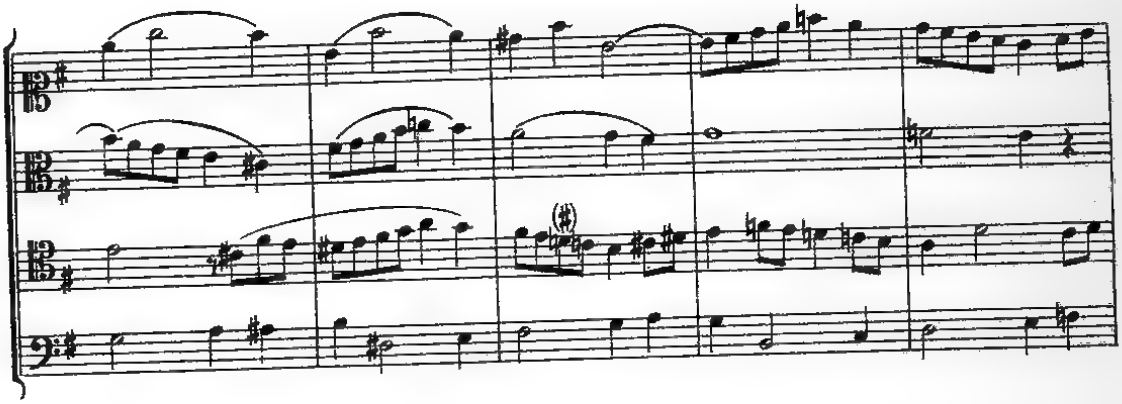


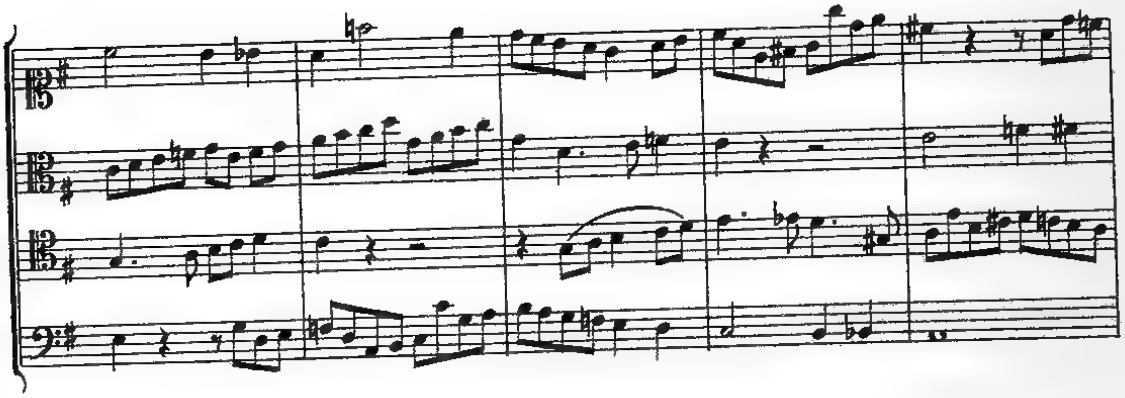


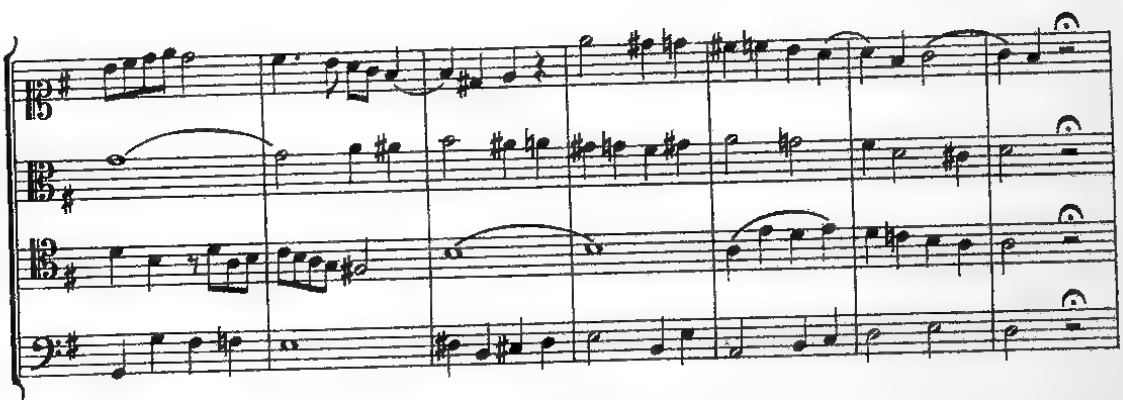


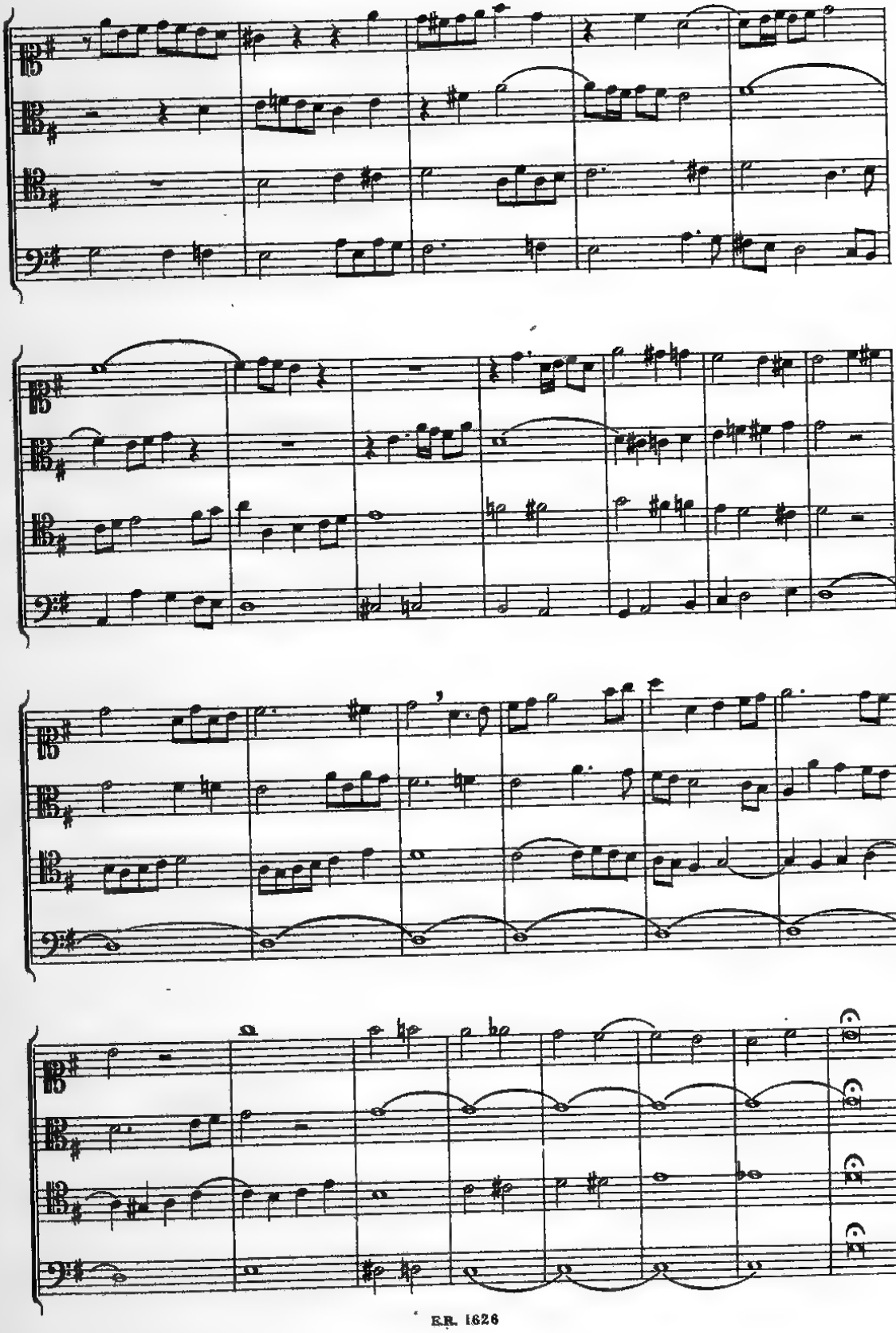






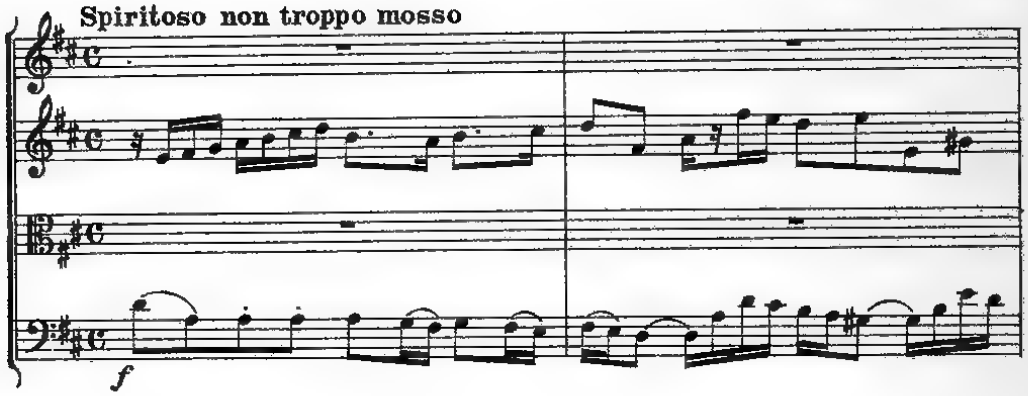


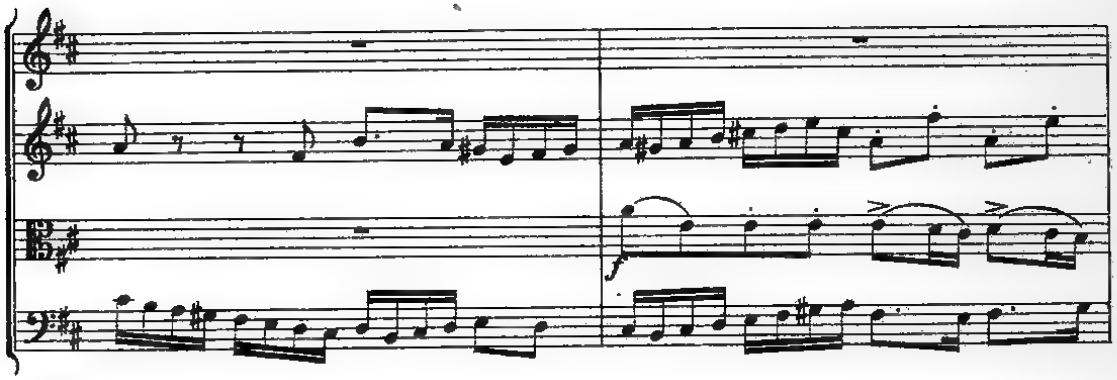


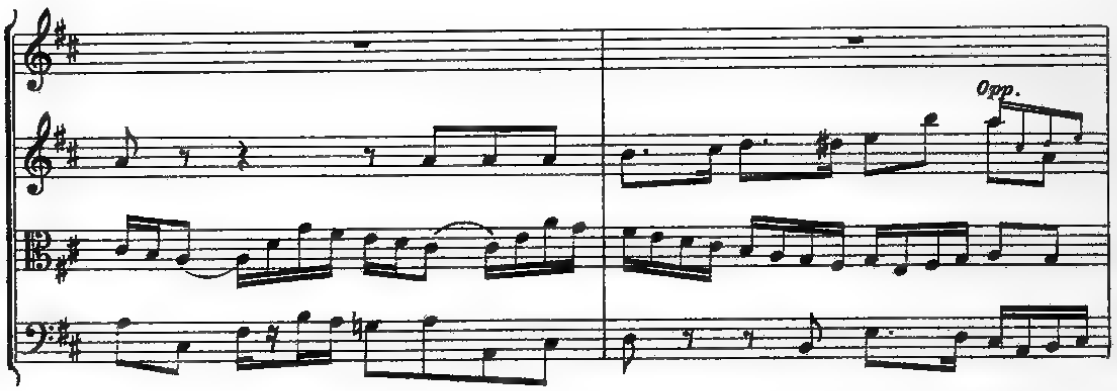


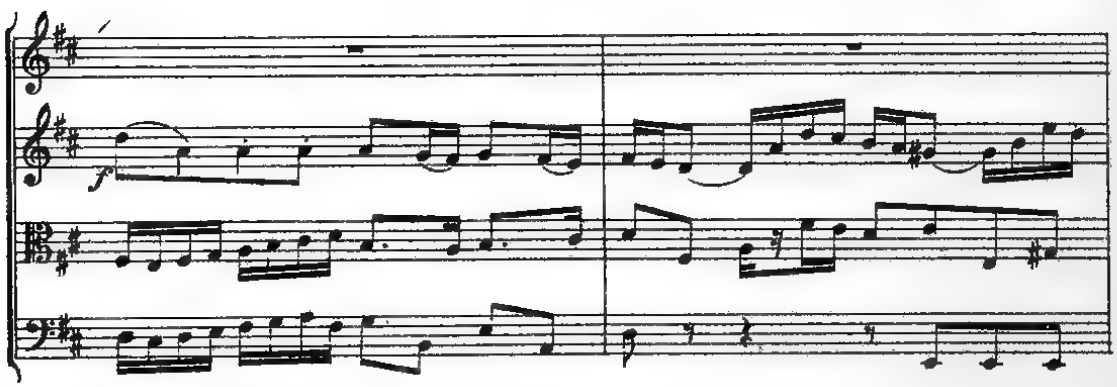
19.

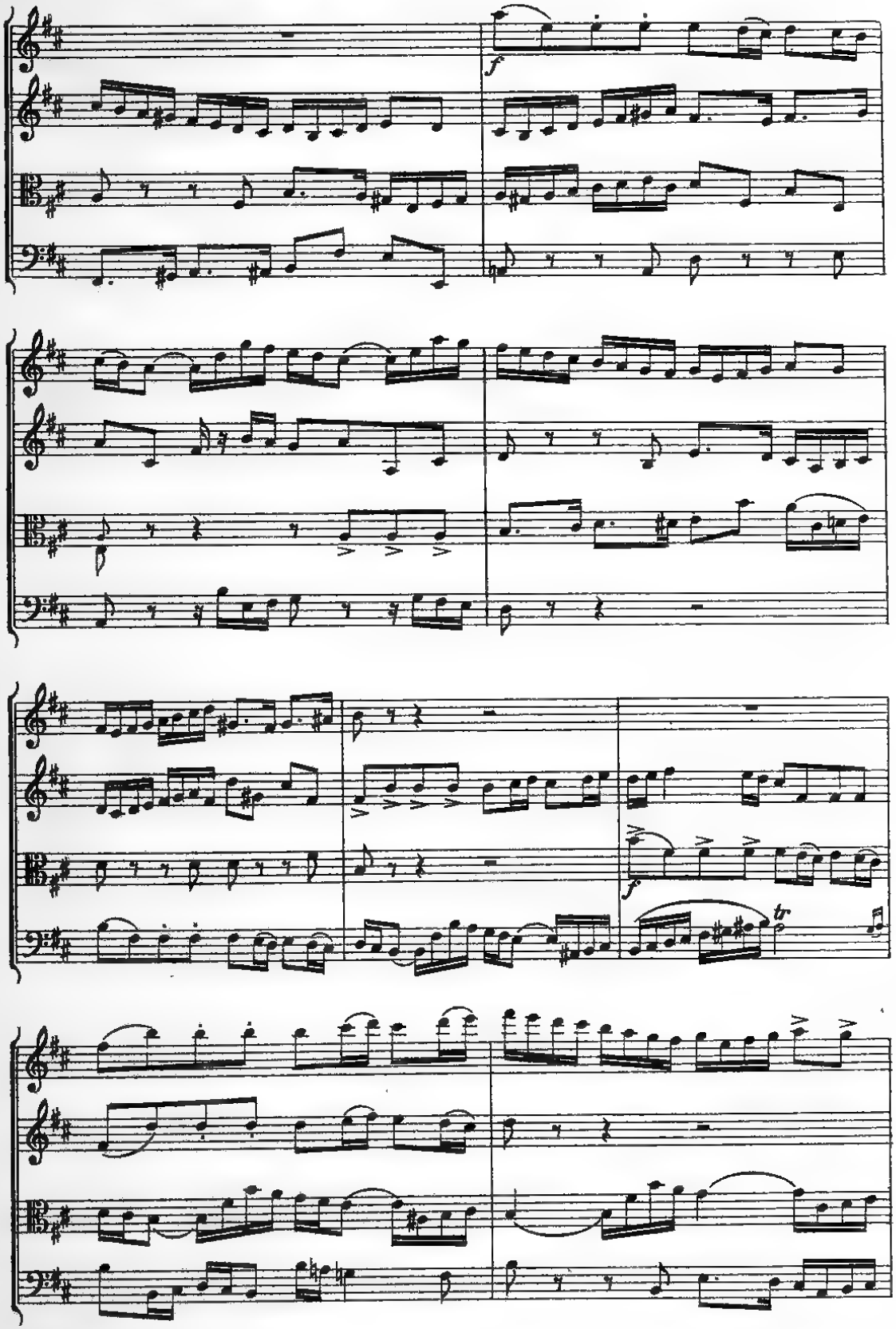
Spiritoso non troppo mosso










f
f
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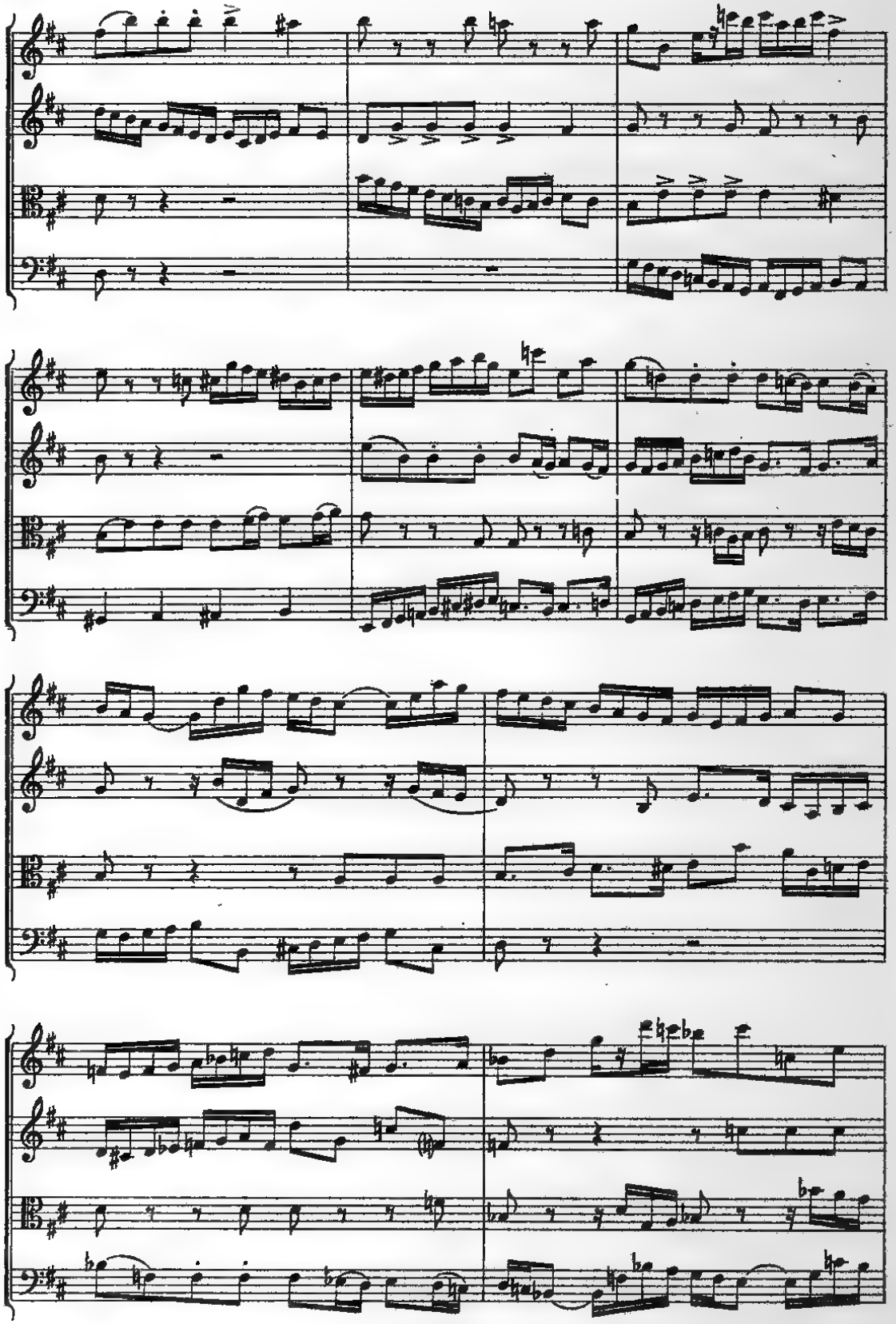
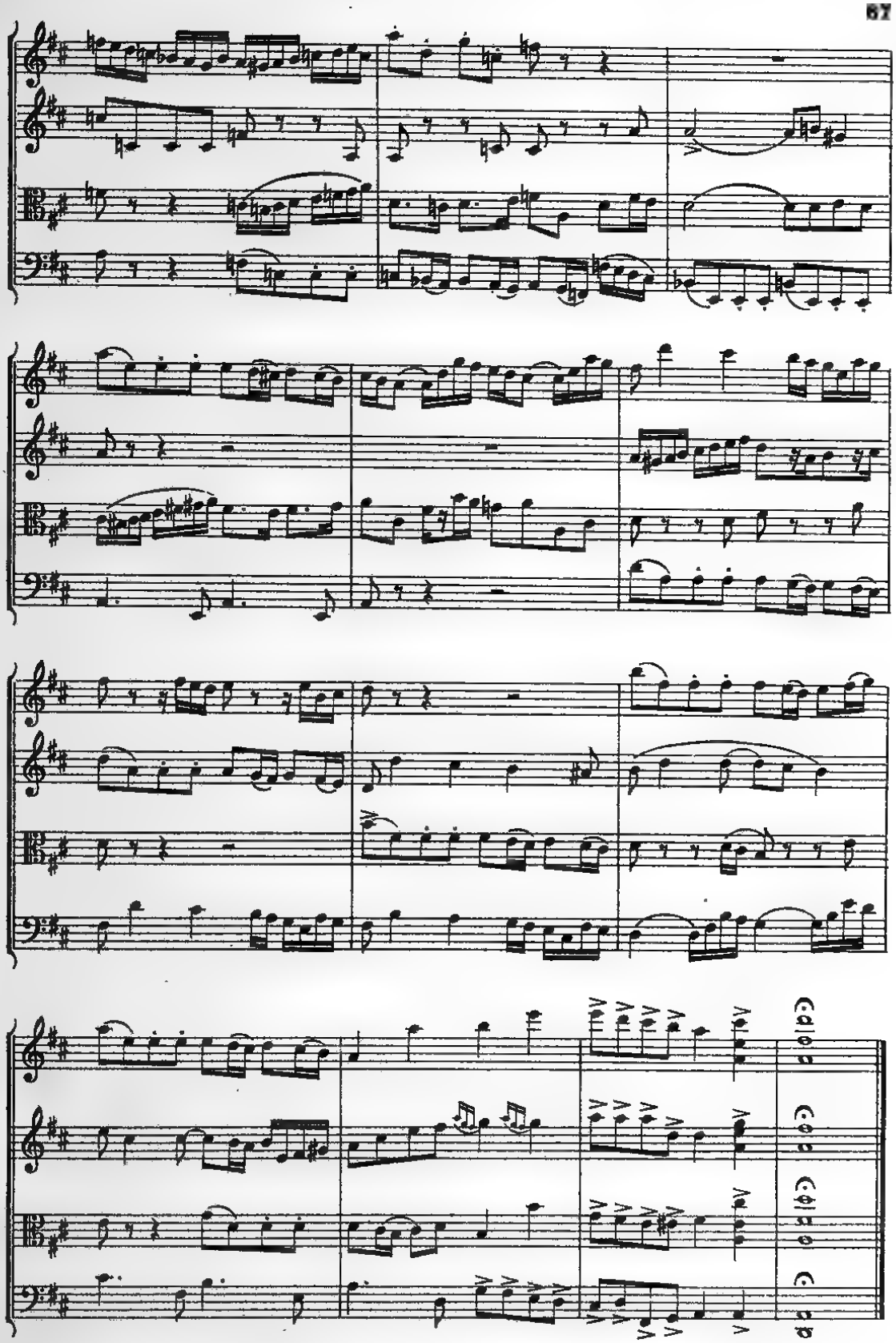
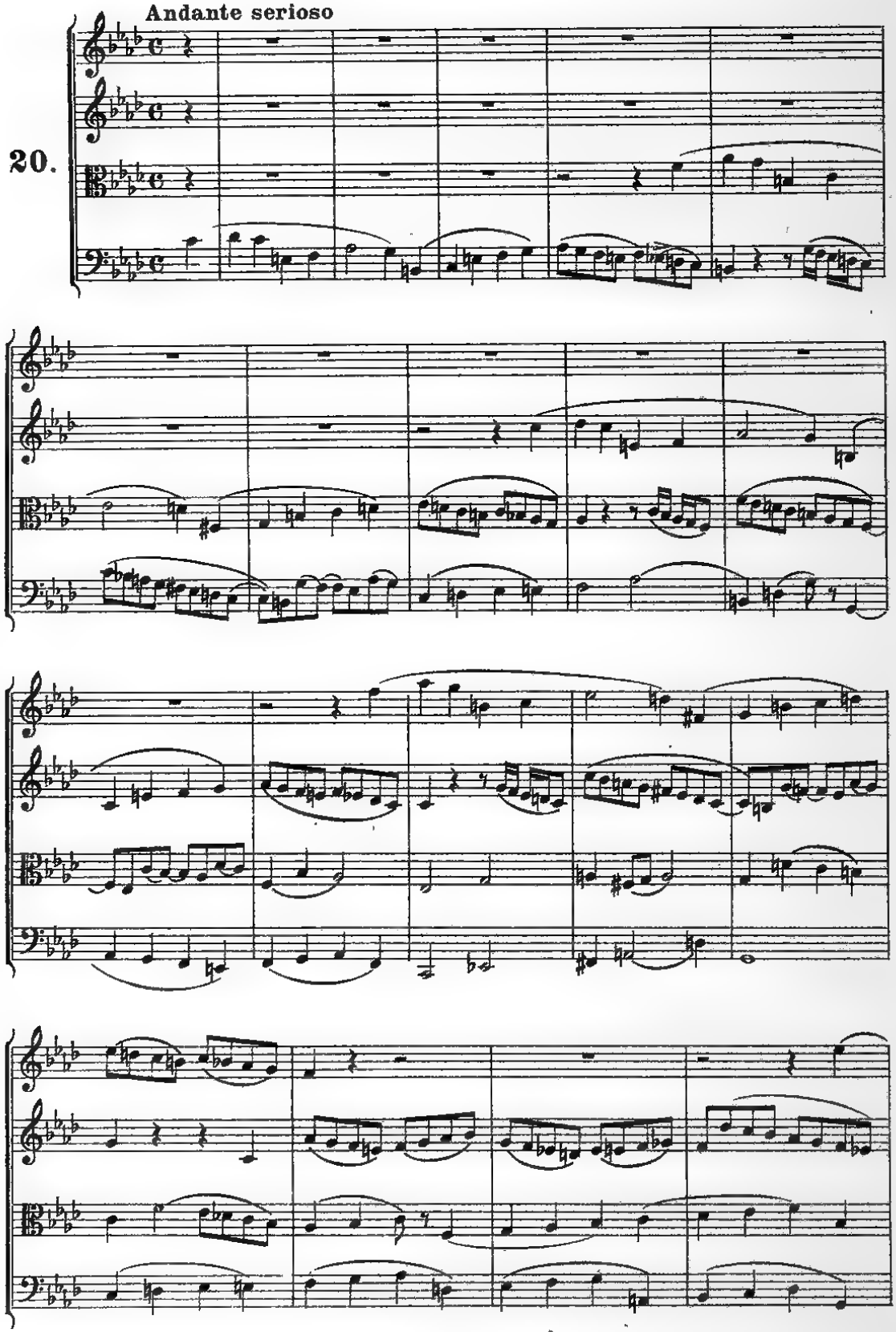
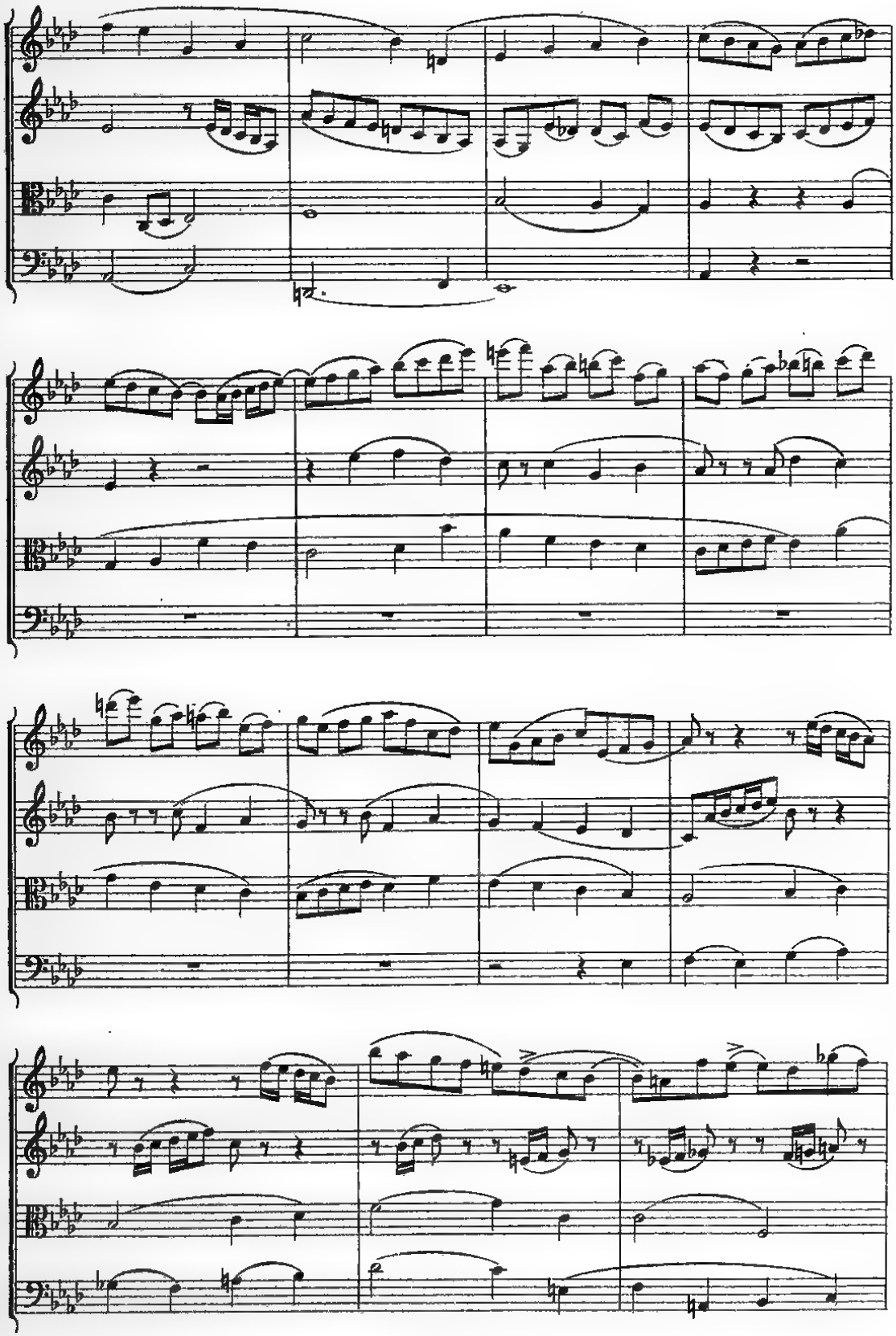
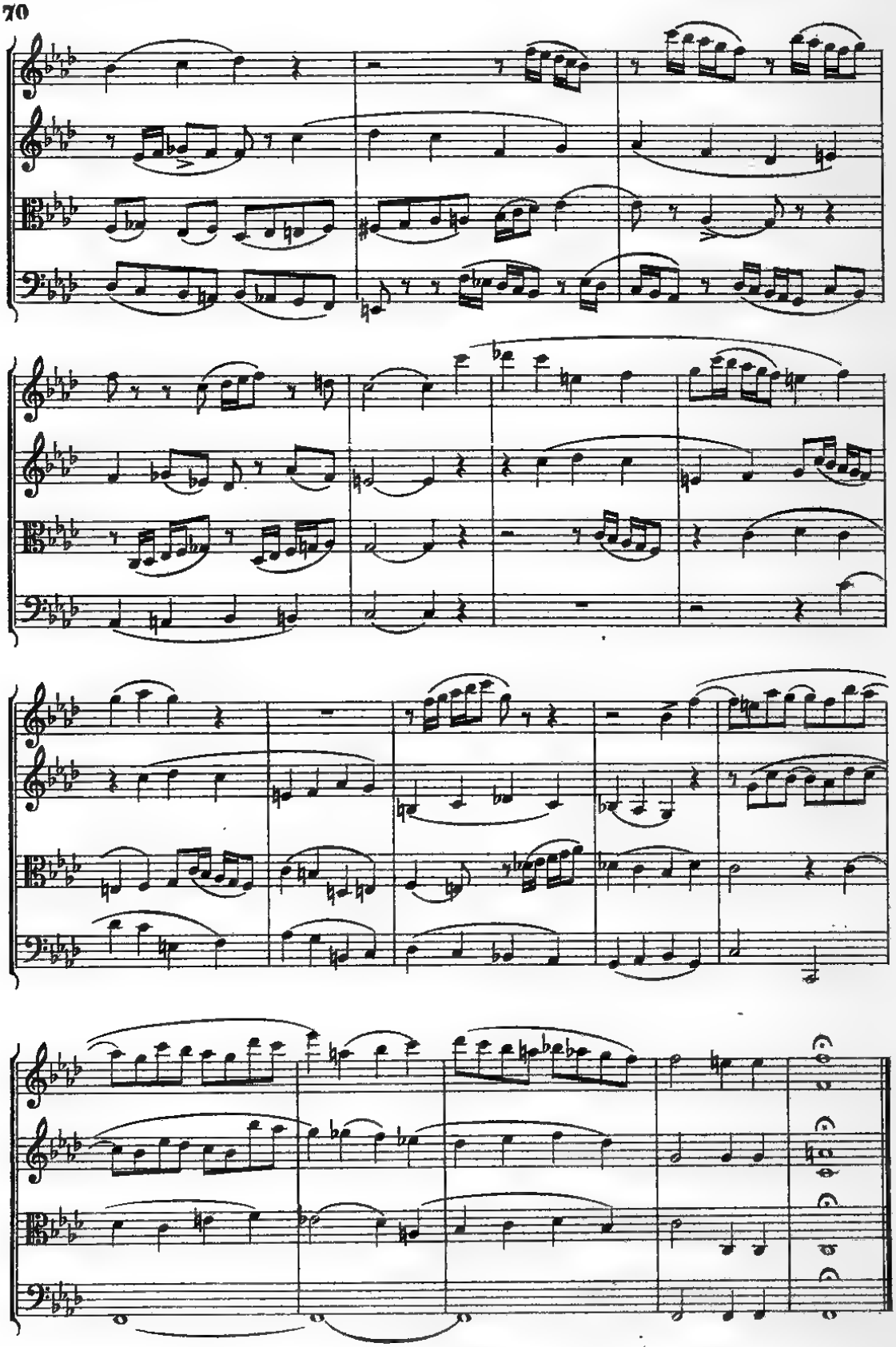




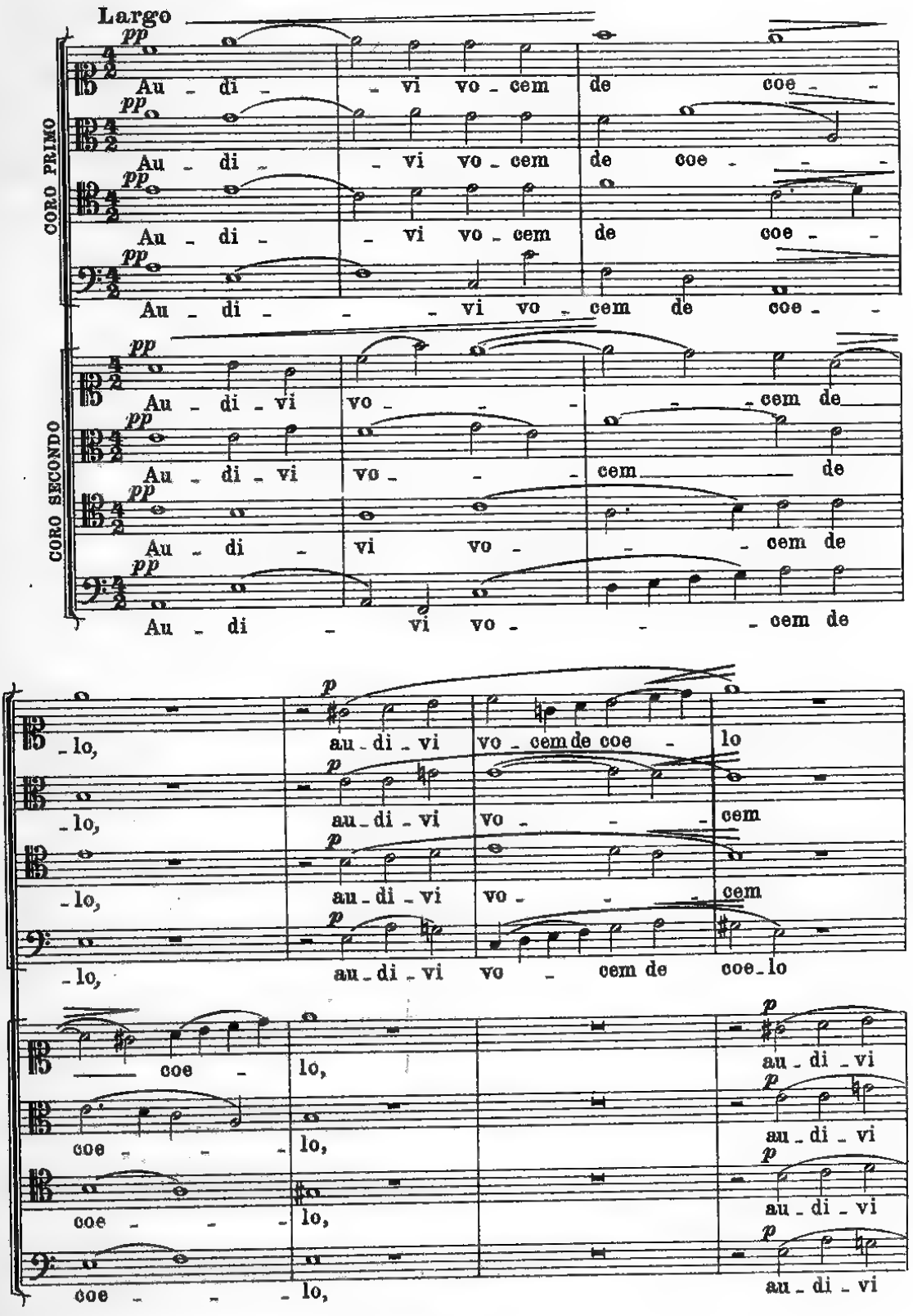
20. Andante serioso

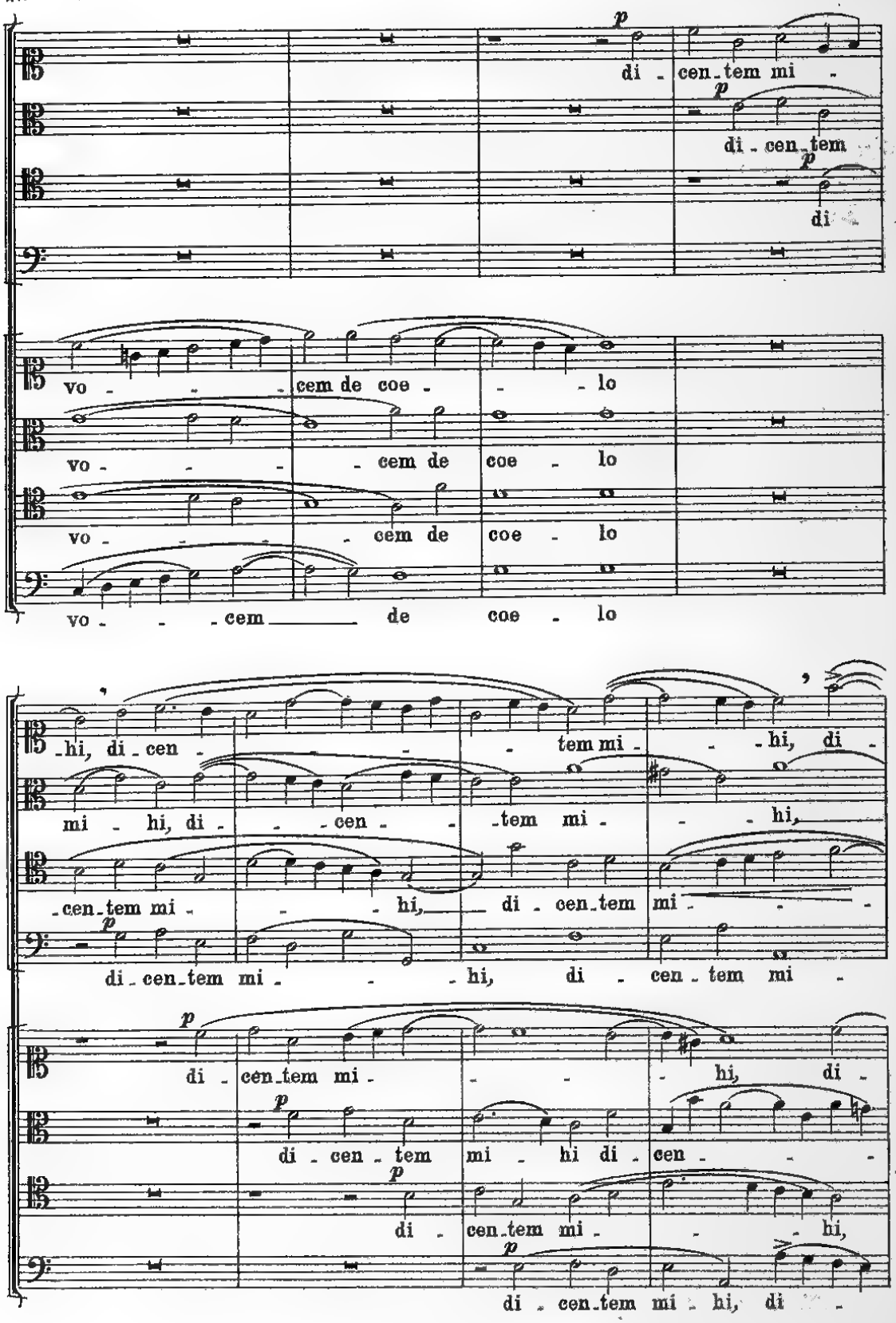






AUDIVI VOCEM DE COELO




p
di - cen - tem mi -
p
di - cen - tem
p
di
vo - - - cem de coe - - - lo
vo - - - - cem de coe - lo
vo - - - cem de coe - lo
- hi, di - cen - - - - tem mi - - - hi, di -
mi - hi, di - - - cen - - tem mi - - - hi,
- cen - tem mi - - - hi, di - cen - tem mi - - -
p
di - cen - tem mi - - - hi, di - cen - tem mi -
p
di - cen - tem mi - - - - hi, di -
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di - cen - tem mi - - - hi,
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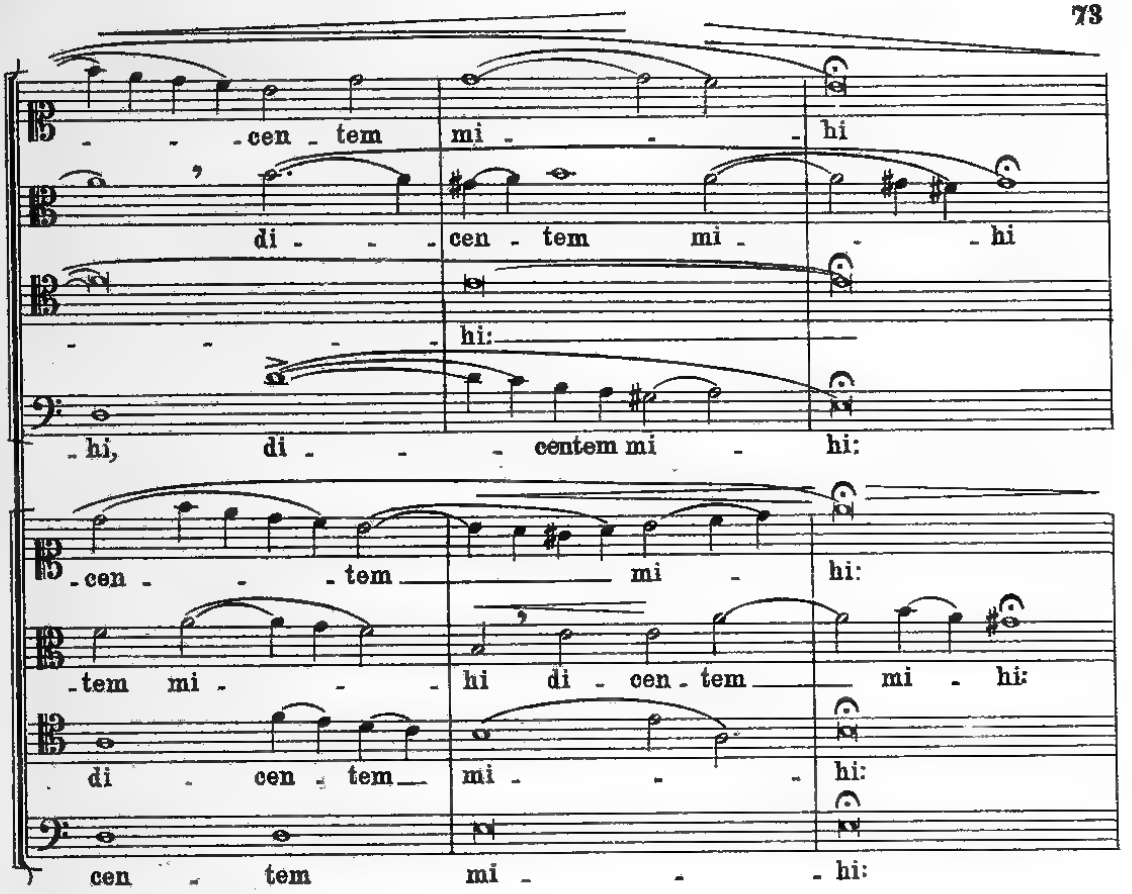
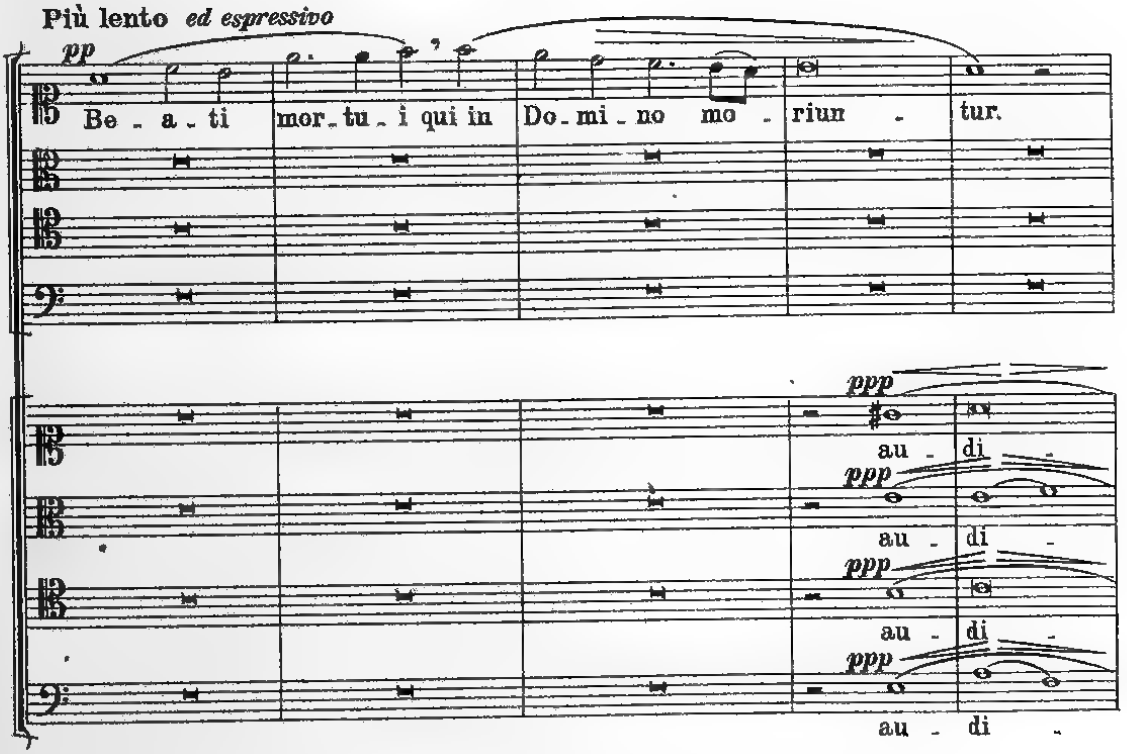
di - cen - tem mi - hi, di -


cen - tem mi - hi
di - cen - tem mi - hi
hi:
hi, di - centem mi - hi:
cen - tem mi - hi:
tem mi - hi di - cen - tem mi - hi:
di - cen - tem mi - hi:
cen - tem mi - hi:


Più lento ed espressivo
pp
Be - a - ti mor - tu - i qui in Do - mi - no mo - riun - tur.
ppp
au - di -
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au - di -
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au - di -
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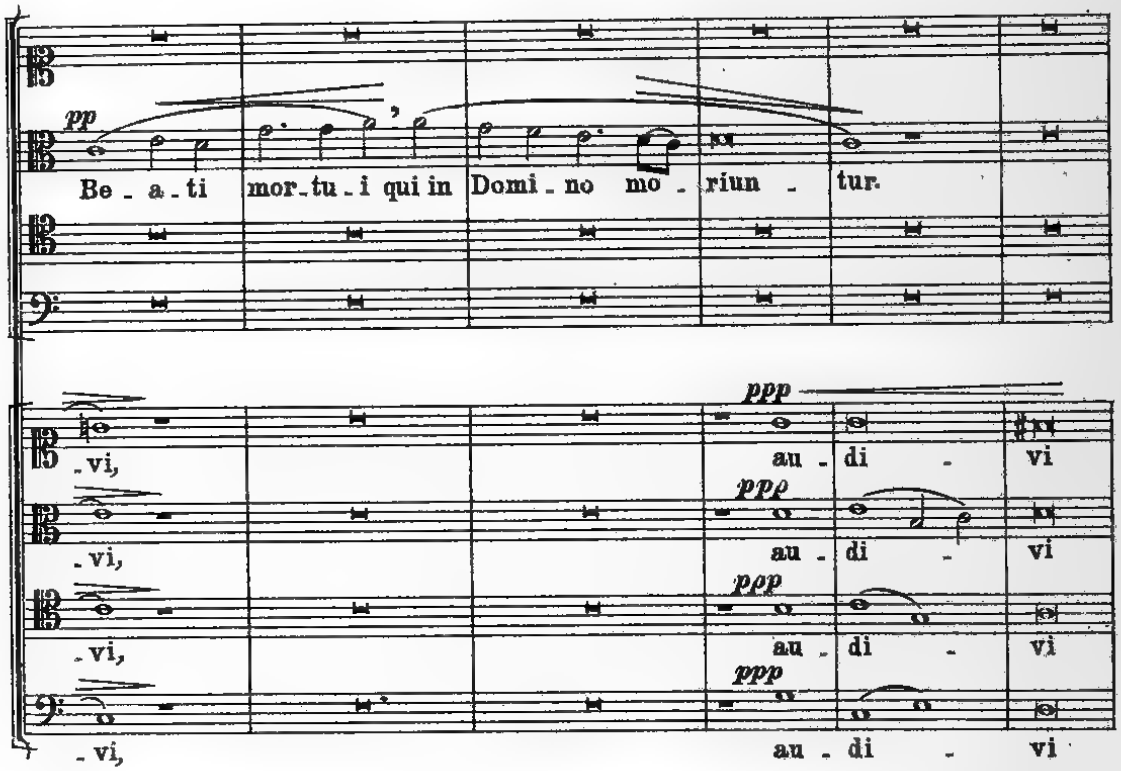
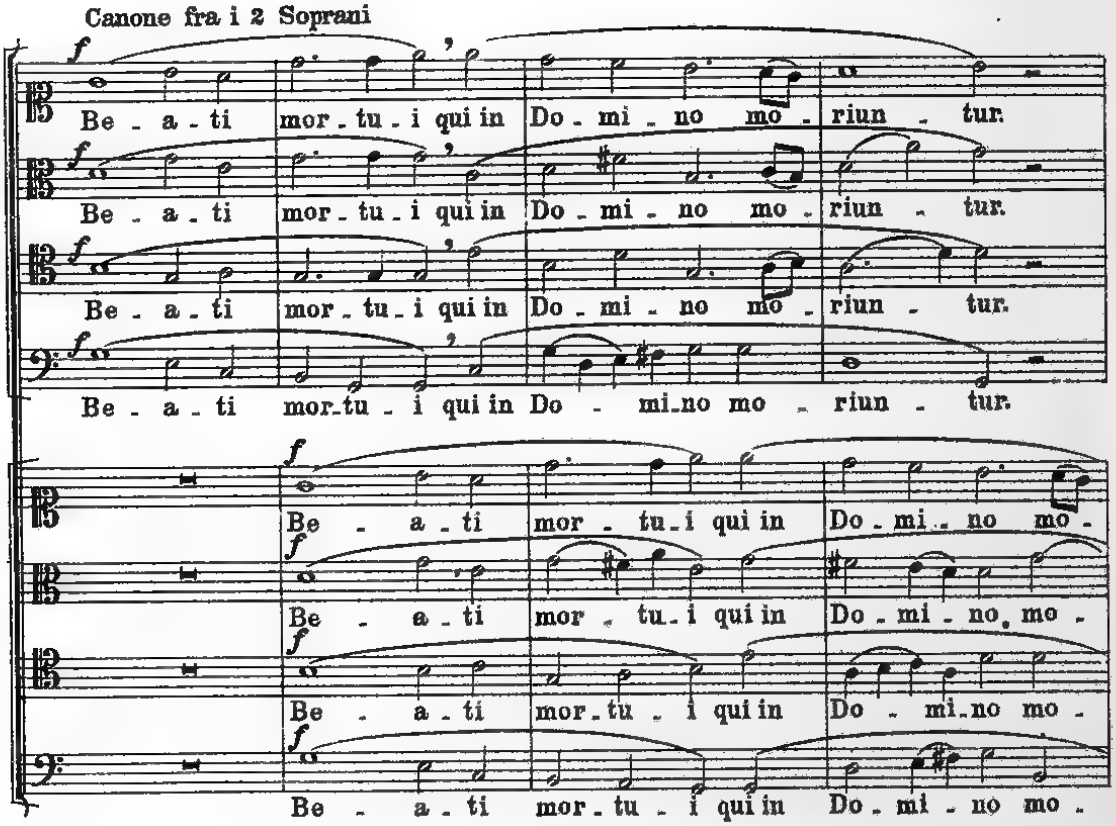
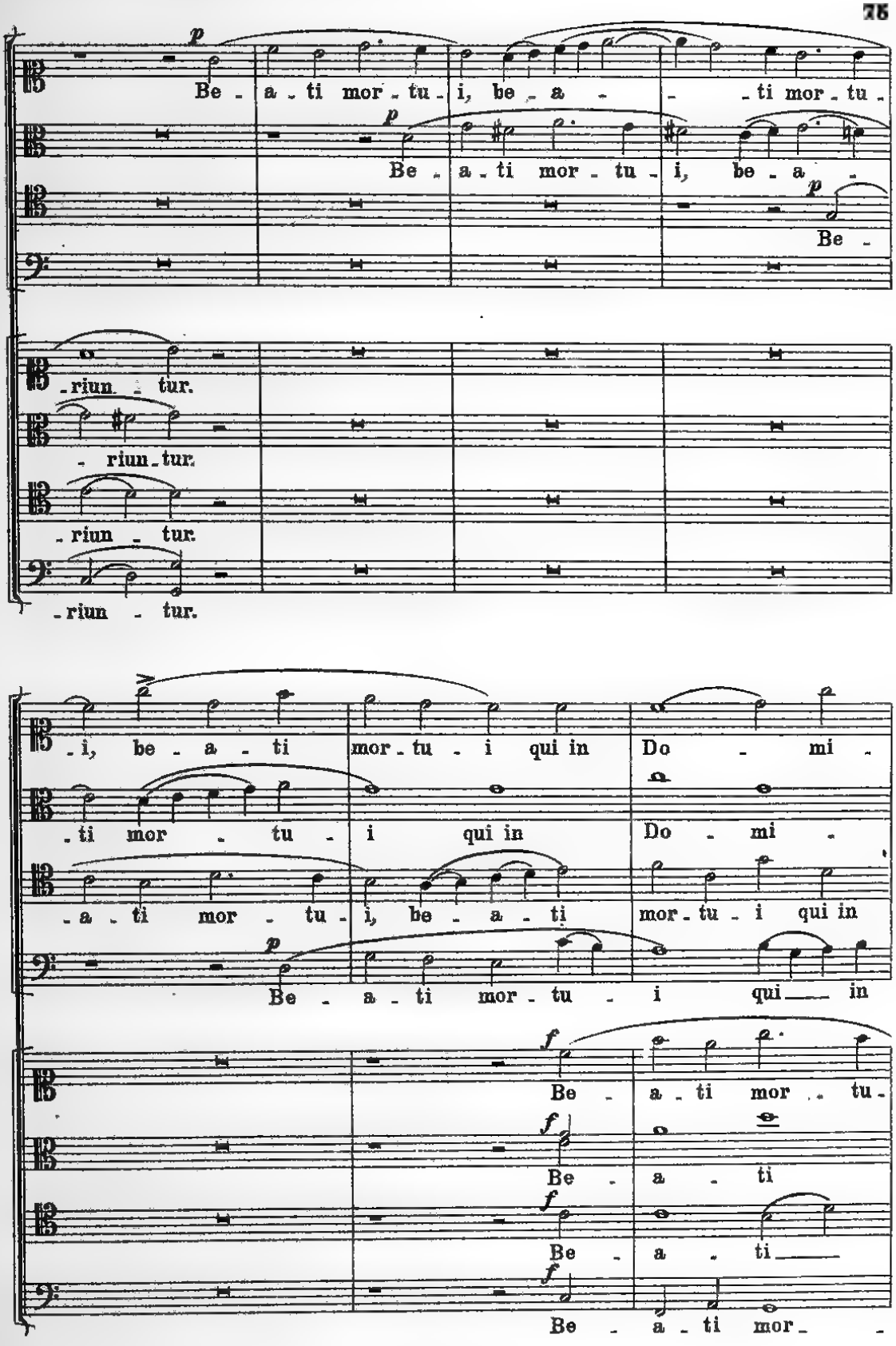


Canone fra i 2 Soprani




p
Be - a - ti mor - tu - i, be - a - - ti mor - tu -
p
Be - a - ti mor - tu - i, be - a -
p
Be -
- riun - tur.
- riun - tur.
- riun - tur.
- riun - tur.
- i, be - a - ti mor - tu - i qui in Do - mi -
- ti mor - tu - i qui in Do - mi -
- a - ti mor - tu - i, be - a - ti mor - tu - i qui in
p
Be - a - ti mor - tu - i qui — in
f
Be - a - ti mor - tu -
f
Be - a - ti
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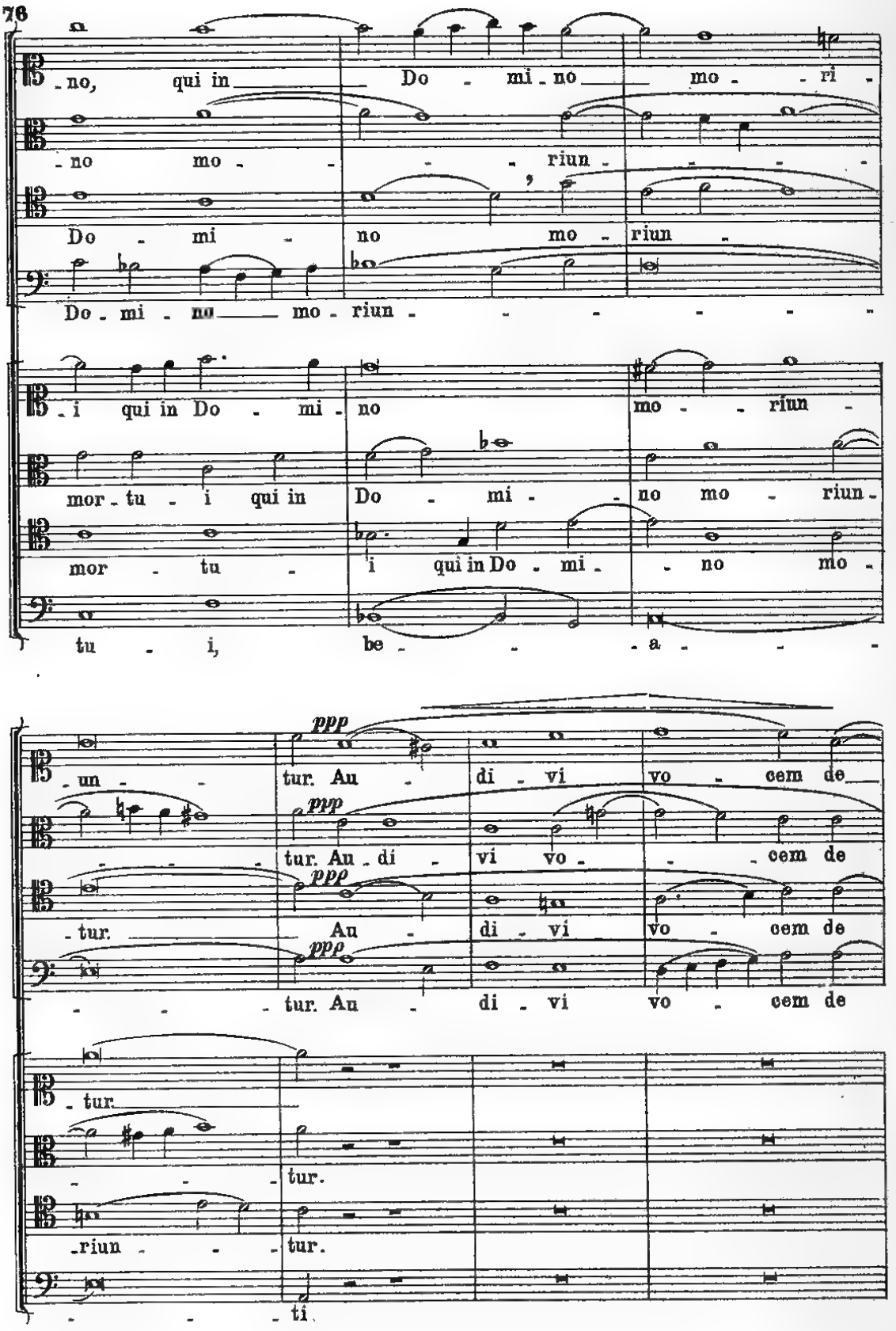
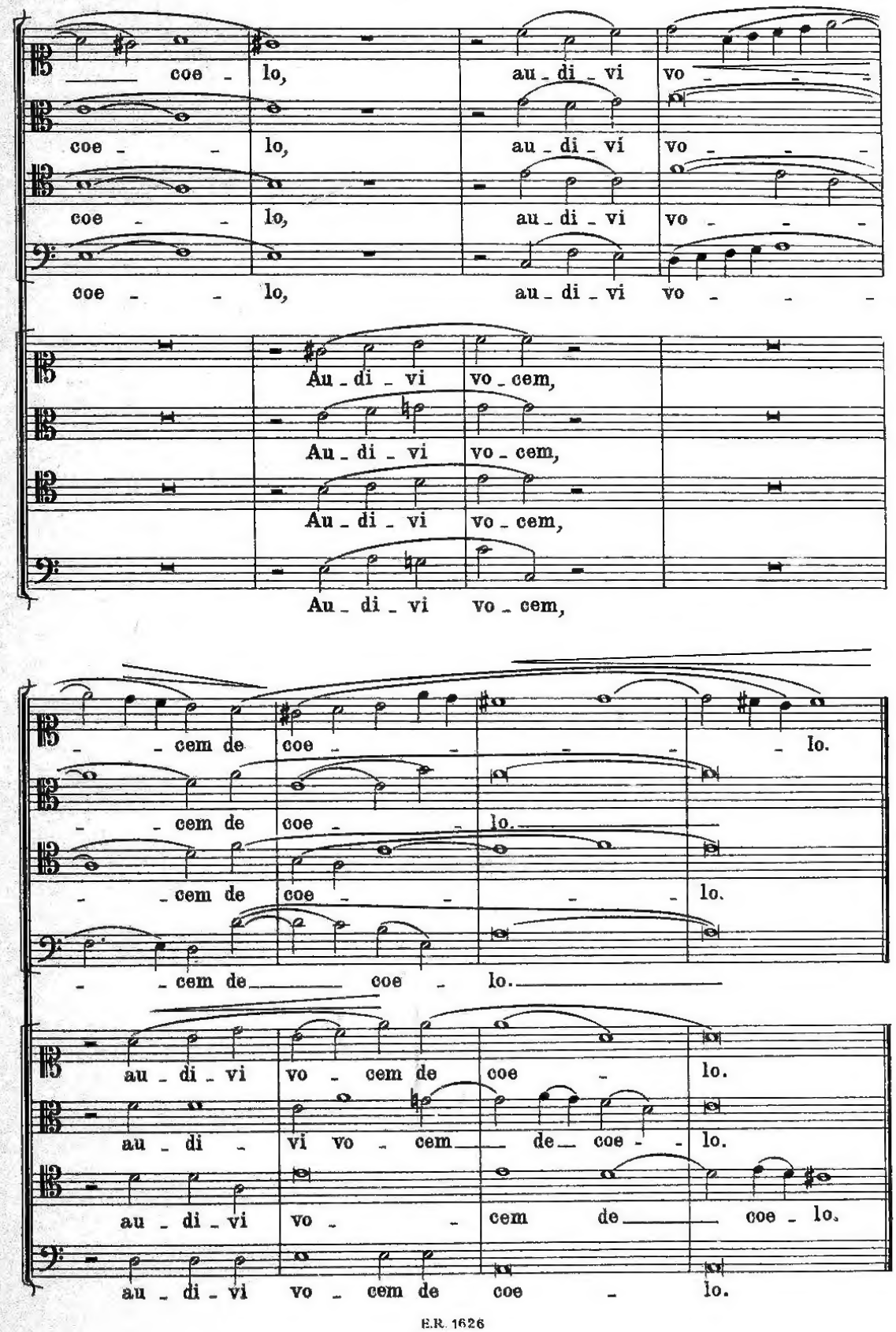
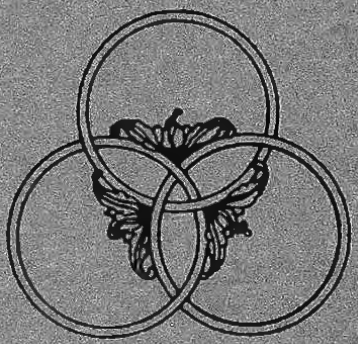
Be - a - ti —
f
Be - a - ti mor - -


-no, qui in Do - mi - no mo - ri -
- no mo - - - riun - - - -
Do - mi - no mo - riun -
Do - mi - no mo - riun - - - - - -
- i qui in Do - mi - no mo - - riun -
mor - tu - i qui in Do - mi - - no mo - riun -
mor - tu - i qui in Do - mi - - no mo -
tu - i, be - - - a - - -
ppp
- un - - tur. Au - di - vi vo - cem de
ppp
- - - - tur. Au - di - vi vo - - - cem de
ppp
- tur. Au - di - vi vo - cem de
ppp
- - - tur. Au - di - vi vo - cem de
- tur.
- - - tur.
- riun - - - tur.
- - - - ti.


coe - lo, au - di - vi vo -
coe - - lo, au - di - vi vo - - -
coe - - lo, au - di - vi vo - - -
coe - - lo, au - di - vi vo - - -
Au - di - vi vo - cem,
Au - di - vi vo - cem,
Au - di - vi vo - cem,
Au - di - vi vo - cem,
- - cem de coe - - - - lo.
- - cem de coe - - lo.
- - cem de coe - - - lo.
- - cem de coe - lo.
au - di - vi vo - cem de coe - lo.
au - di - vi vo - cem de coe - lo.
au - di - vi vo - - cem de coe - lo.
au - di - vi vo - cem de coe - lo.

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